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Recital Series. E.H. Lemare 1-12.

1	A. Webber	Scherzo Sinfonico.
2	Wolstenholme.	Canzona. Minuet. Trio.
3	F. Capocci.	Toccata, E flat.
4	E.H. Lemare.	Romance. D flat.
5	E. d'Evry	Concert-overture in F.
6	M.E. Bossi.	Second Sonata op 71.
7	A. Hollins	Andante in D.
8	A. Hollins	Grand Chœur.
9	Wolstenholme	Andantino & finale B flat.
10	H.A. Wheeldon	Cantilene, Grand Chœur
11	E.H. Lemare	Allegretto B minor
12	E.H. Lemare	Marche Solennelle.

Nº I.

THE "Recital Series"

OF

Original Organ Compositions

Collected and Edited by

EDWIN H. LEMARE.

SERIES I.

Nº I... SCHERZO SINFONICO.... *AMHURST WEBBER, MUS.BAC.OXON* | Nº 4...
" 2... | " 5...
" 3... | " 6...

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PREFACE.

The object of publishing this Collection of Original Organ Compositions is to introduce to Organists a few pieces of interest suitable for the Recital Programme. All the Compositions have been specially written for this Series. Taking into consideration the varied capabilities of different instruments, I have refrained, except in a few instances, from adopting the usual method of marking on the score the stops to be used. A short analytical note (which may be reprinted on programmes if desired) will accompany each piece.

E. H. L.
April 1893.

ANALYTICAL NOTE.

(Nº 1.)

A Composition of great interest by one of our most accomplished amateur musicians: whose works, at present, are little known on account of their being principally in manuscript.

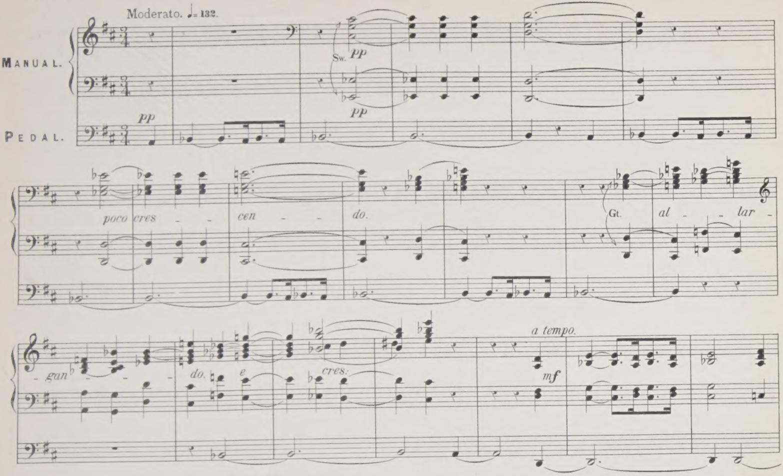
The Scherzo is in the usual form, and has a graceful second subject in the sub-dominant, which is worked out with much skill until the end of the piece.

2638635

SCHERZO SINFONICO.

№ 1.

AMHURST WEBBER.


Moderato. ♩= 132.
MANUAL.
PEDAL.
pp
Sw.
pp
pp
poco cres - - cen - - do.
Gt.
al - - lar - gan - - do.
e
cres.
a tempo.
mf

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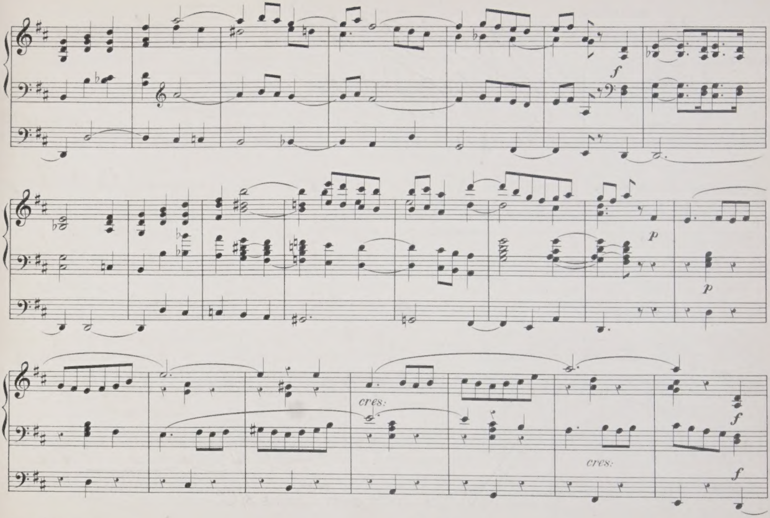
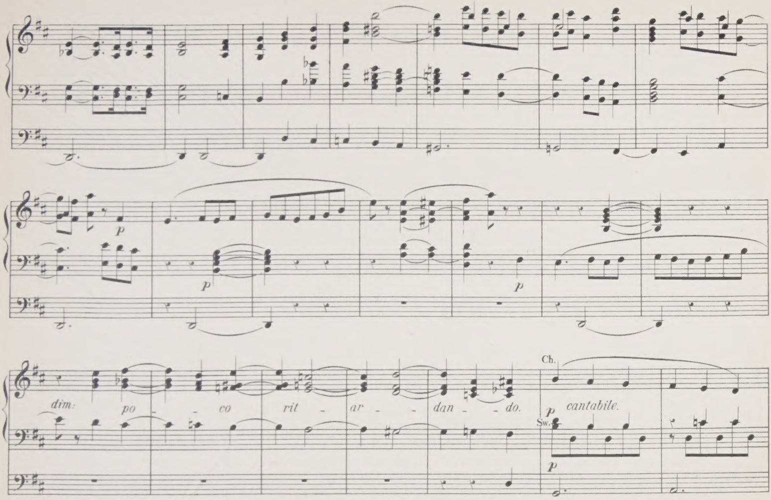
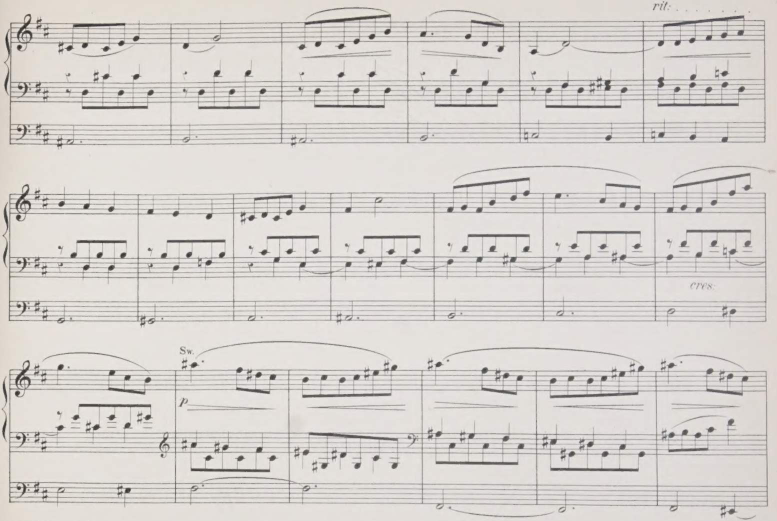
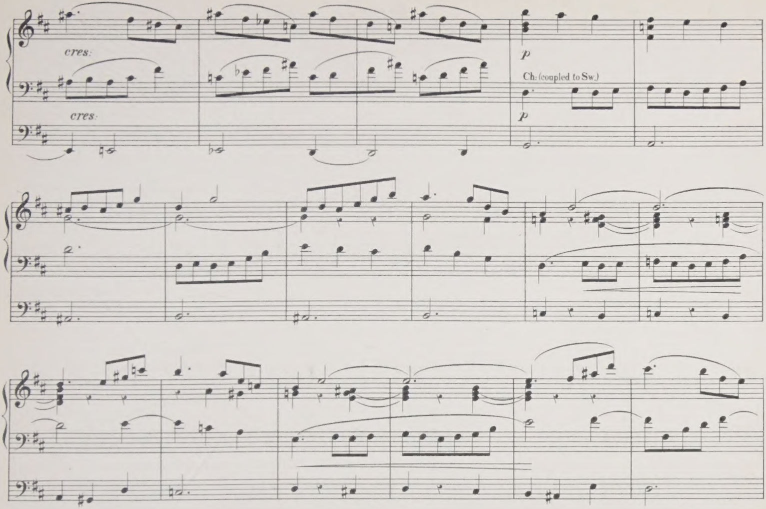
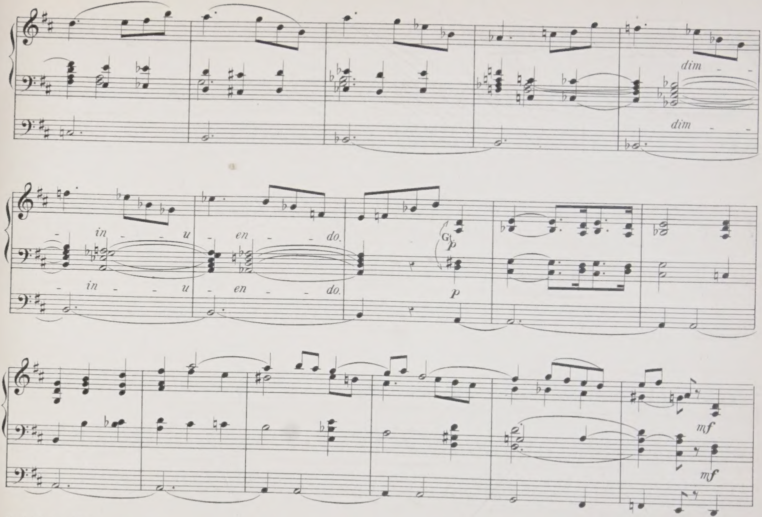
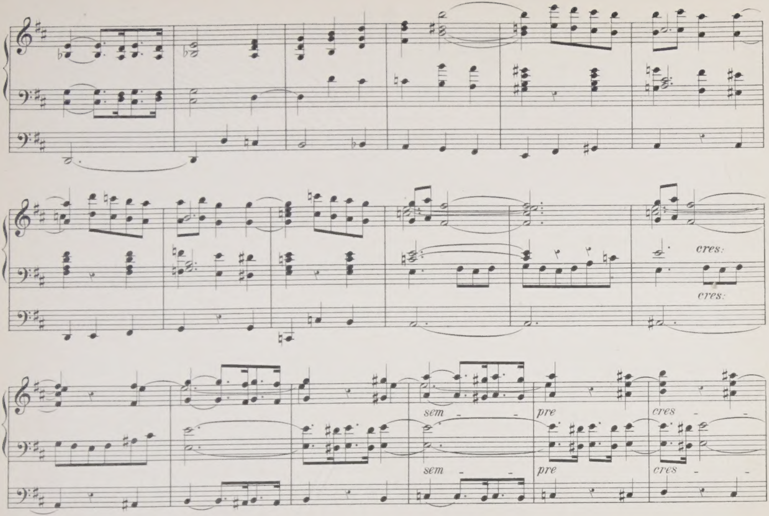

f
p
p
cres:
cres:
f
f

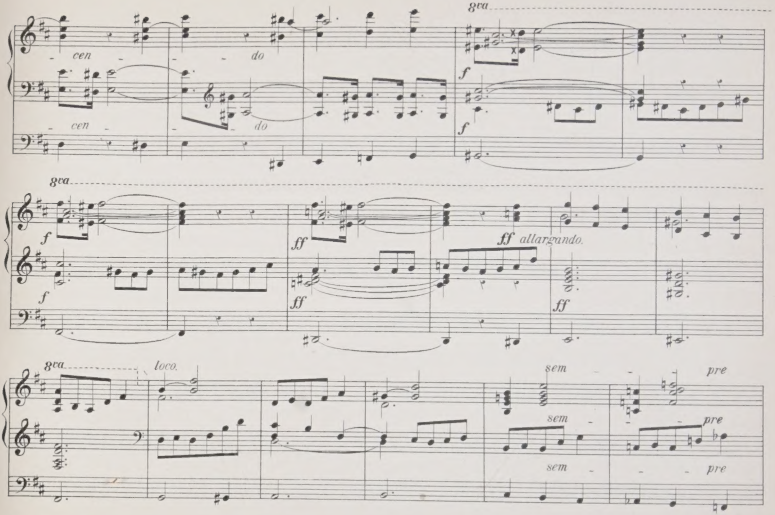

p
p
p
dim: po - co rit - ar - dan - do.
Ch.
p
cantabile.
Sw.
p

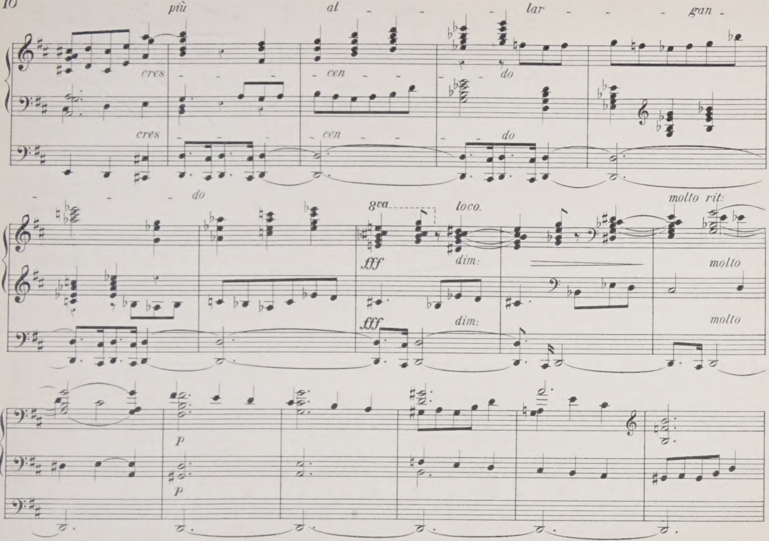

rit:
cres:
Sw.
p

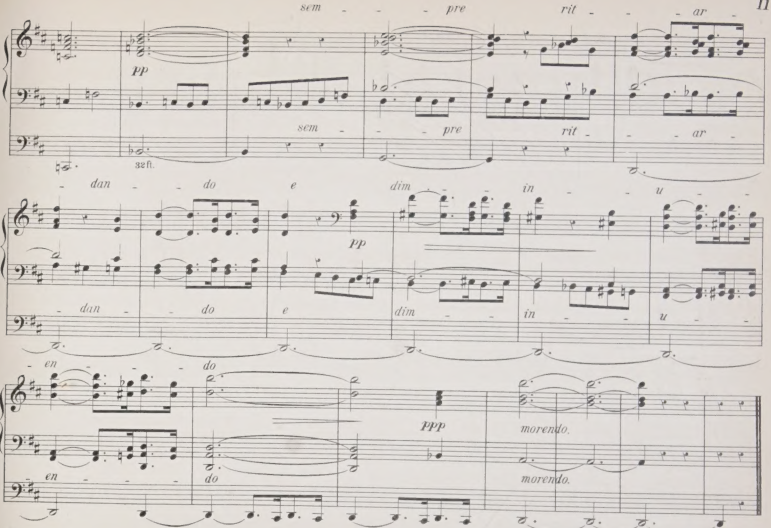

cres:
cres:
p
Ch: (coupled to Sw.)
p


dim
dim
in - u - en - do.
in - u - en - do.
G
p
p
mf
mf


cres:
cres:
sem - - pre cres - -
sem - - pre cres - -


cen - do
cen - do
8va
f
f
8va
f
f
ff
ff
ff allargando.
ff
8va
loco.
sem - pre
sem - pre
sem - pre


più
al - - - lar - - - gan -
cres - - - cen - - - do
cres - - - cen - - - do
- - - do
8va
loco.
molto rit:
fff
dim:
fff
dim:
molto
molto
p
p


sem - - - pre rit - - - ar -
pp
sem - - - pre rit - - ar -
32ft.
- dan - - do e dim - - in - - u -
pp
- dan - - do e dim - - in - - u -
- en - - - do
ppp
morendo.
en - - - do
morendo.

Funeral March

(EDVARD GRIEG)

ARRANGED FOR THE

ORGAN

by

EDWIN H. LEMARE.

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No.
1. **RINCK, C. H.** (*Born in* 1770—*Died at Darmstadt*, 1846.) **Andante with Six Variations and Finale,** Op. 89.
    - Introduction—Grave.
    - Tema—Andante.
    - Variation 1.
    - Variation 2.
    - Variation 3.—Con moto.
    - Variation 4.
    - Variation 5.—Allegro moderato.
    - Variation 6.—Minore.
    - Finale—Majore—Moderato.
2. **KREBS, J. L.** (*Pupil of J. S. Bach—Born* 1713—*Died at Altenburg*, 1780.) **Trio and Fuga.**
    Trio—2 Claviers—Vivace. Fuga—Moderato.

    HESSE, A. D. (*This celebrated Organist and Composer was born at Breslau*, 1809.) **Andante.**
3. **GORDIGIANI, J. B.** **Pastorale**—Allegretto.
    BROSIG, MAURICE. (*Organist of the Cathedral at Breslau.*) **Fantasia,** Op. 10—Moderato—Largo—Allegro moderato—Largo.
    HOPNER, C. G. (*Born* 1799—*Organist at Dresden.*) **Adagio.**
4. **TÖPFER, J. G.** (*Born* 1791—*Organist at Weimar.*) **Concertstück**—Vivace.
    BRAUER, F. **Fugato**—Allegro—moderato.
5. **BACH, J. S.** **Counterpoint on the Chorale,** "Aus tiefer Noth"—Andante maestoso.
    *** This is a wonderful specimen of Bach's mastery over the most complex forms of Counterpoint.

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    PACHALY, F. J. (*Born at Landeroda*, 1797.) **Andante.**
6. **KITTEL, J. C.** (*Pupil of J. S. Bach—Born at Erfurt*, 1732—*Died* 1809.) **Prelude**—Moderato.
    ENGEL, D. H. (*Berlin—Born* 1816.) **Fuga**—Moderato.
    SPETH, J. (*Organist of the Cathedral at Augsburg*, 1692.) **Toccata**—Andante maestoso.

BOOK II.

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    ENGELBRECHT, C. F. (*Organist of the Cathedral at Havelberg—Born* 1817.) **Fuga**—Andante maestoso.
8. **SCHUMANN, ROBERT.** (*Born* 1810—*Resident at Leipzig.*) **Adagio**—Two Claviers.
    LOWE, A. L. **Andante.**
    HESSE, A. D. **Etude**—Allegro moderato.
    KREBS, J. L. **Fuga**—Allegro maestoso.
9. **RINCK, C. H.** **Concertstück**—Allegro con Brio.
10. **GADE, NIELS W.** **Allegro.** Op. 22.
    BACH, J. Ch. (*Born* 1780—*Died* 1846.) **Fuga**—Moderato.
11. **KÖHLER, ERNST.** (*Organist at Breslau—Born* 1799—*Died* 1847.) **Andante with Variations,** Op. 26.
    - Introduction.
    - Variation 1.
    - Variation 2.
    - Variation 3.
    - Variation 4.—Minore più lento.
    - Finale—Majore, Allegro—Andante.
12. **BRUHNS, N.** (*Organist at Copenhagen*, 1666.) **Toccata**—Allegro moderato.
    BUXTEHUDE, D. (*Organist at Lubeck—Born* 1699—*Died* 1767.) **Fantasia and Fuga**—Allegro moderato.
    Fantasia—Allegro moderato. Fuga—Andante.

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No.
13. **BACH, A. W.** (*Organist at Berlin—Born* 1796.) **Toccata and Fuga.**
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    ENGEL, D. **Introduction and Fuga.**
    HOMILIUS, G. A. (*Pupil of J. S. Bach—Born at Rosenthal*, 1714.) **Trio** for Two Clavi and Pedal.
15. **BEST, W. T.** **Pastorale.**
    TÖPFER, J. G. **Fughetta.**
16. **HUMMEL, J. N.** (*Born at Presburg*, 1778—*Died* 1837.) **Adagio and Fuga.**
    BACH, A. W. **Andante.**
17. **WELY, L.** (*Formerly Organist of the Church of La Madeleine, Paris.*) **Offertoire**—C Major.
    KREBS, J. L. **Prelude on the Chorale,** "O Ewigkeit, du Donnerwort."
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    KREBS, J. L. **Trio** for Two Claviers and Pedal.
    WELY, L. **Adagio.**
20. **BOELY, A. P. F.** (*Organist at Paris.*) **Fantasia.**
    BACH, J. S. **Alla Breve.**
21. **WELY, L.** **Offertoire**—B flat.
22. **KREBS, J. L.** **Fuga**—G major.
    TÖPFER, J. G. **Prelude on the Chorale,** "Was Gott thut, das ist wohlgethan."
23. **BACHE, F. E.** (*Born* 1830—*Died at Birmingham*, 1858.) **Andante and Allegro.**
    BENOIST, F. (*Organist at Paris.*) **Prelude.**
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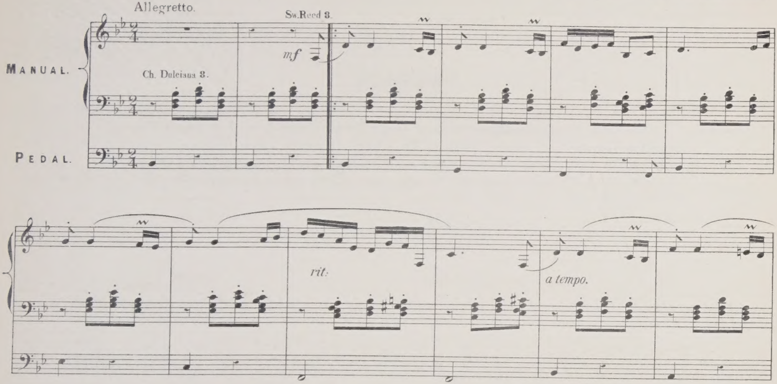
E. H. L.
April 1893.

CANZONA.

W. WOLSTENHOLME. Mus. Bac. Oxon.


Allegretto.
Sw. Reed 8.
mf
MANUAL.
Ch. Dulciana 8.
PEDAL.
rit:
a tempo.

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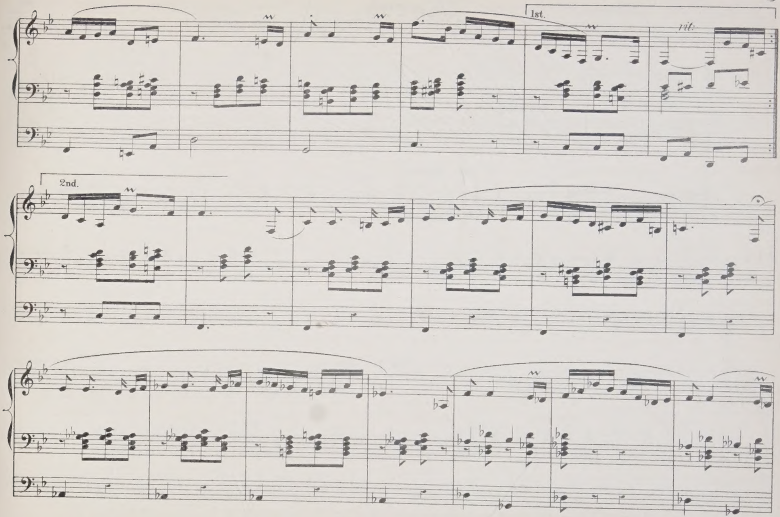
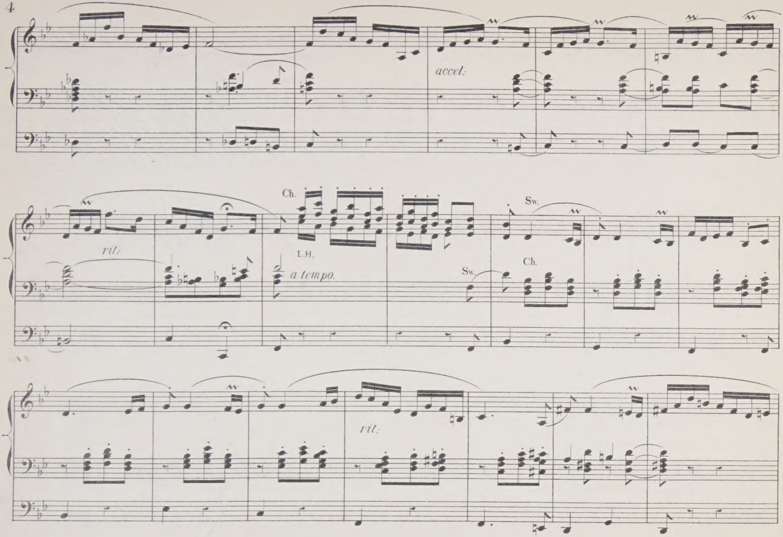
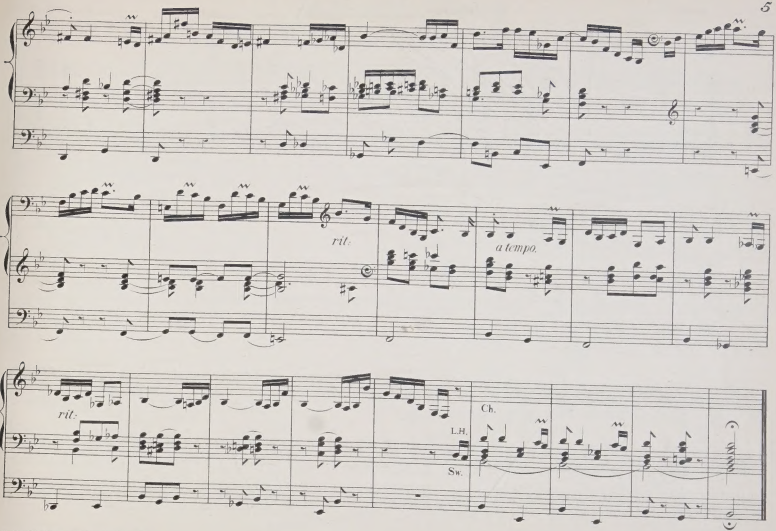
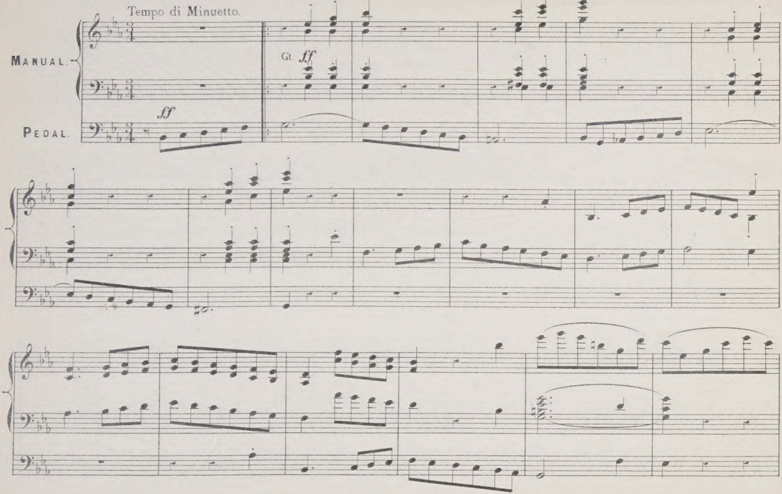

1st.
rit.
2nd.

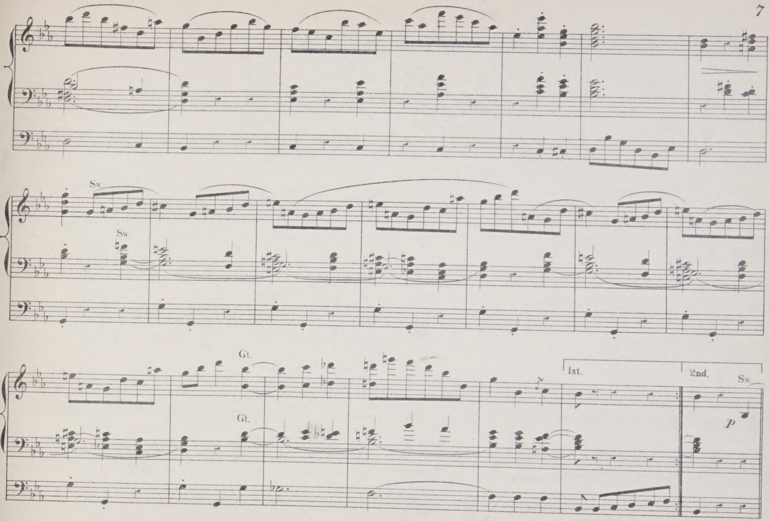

accel:
rit:
Ch.
L.H.
a tempo.
Sw.
Sw.
Ch.
rit:

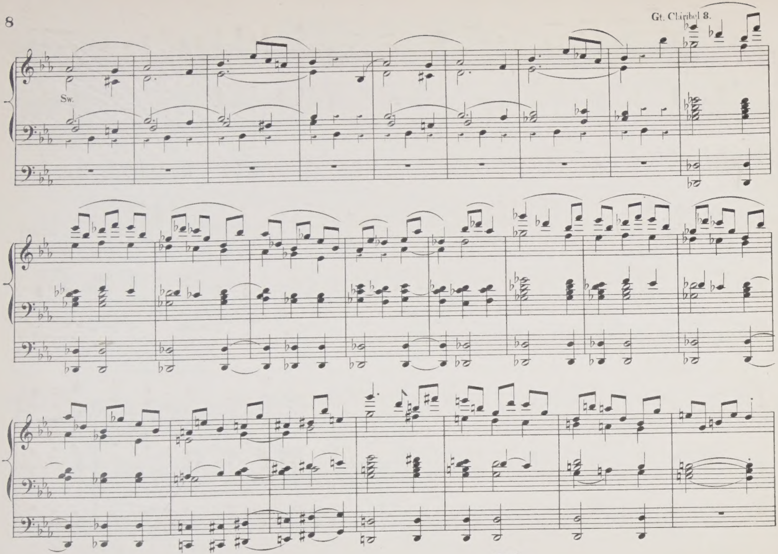

rit:
a tempo.
rit:
Ch.
L.H.
Sw.

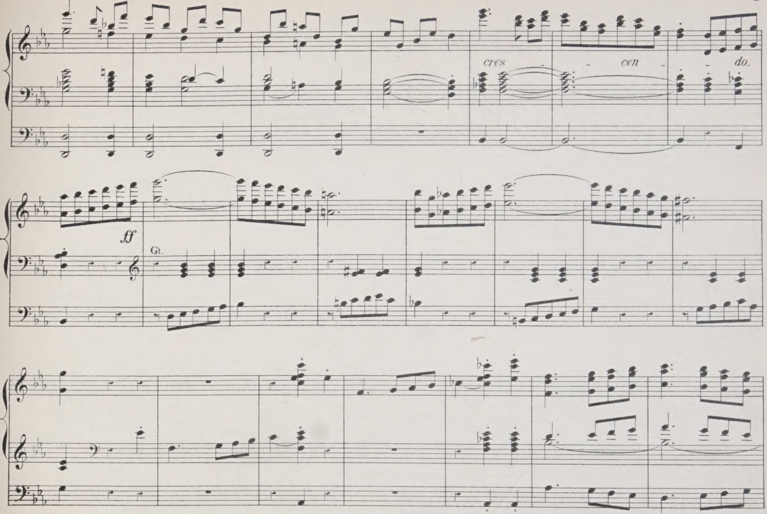
MINUET AND TRIO.

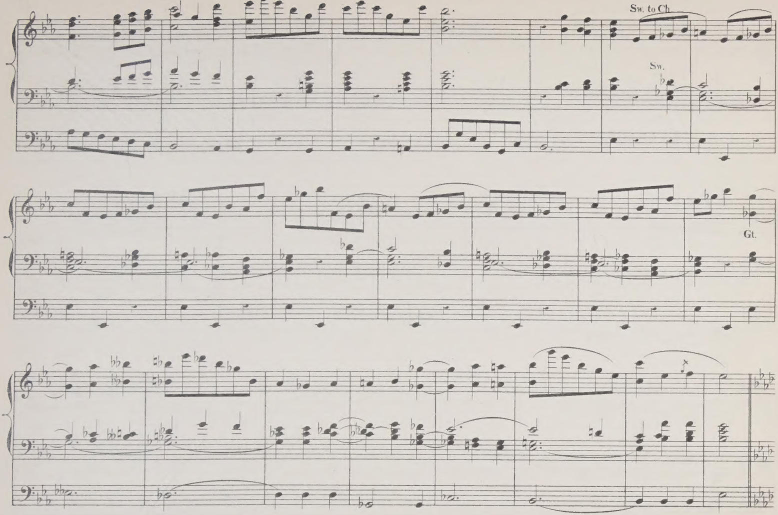
W. WOLSTENHOLME.

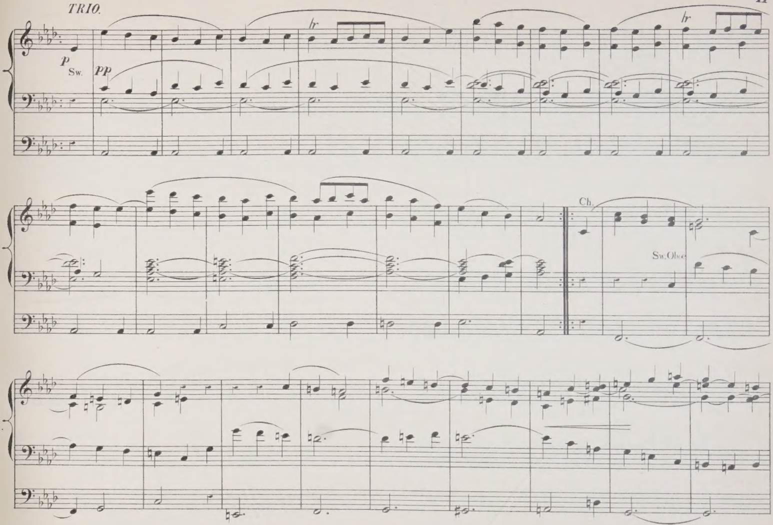

Tempo di Minuetto.
MANUAL.
PEDAL.
ff
Gt. ff

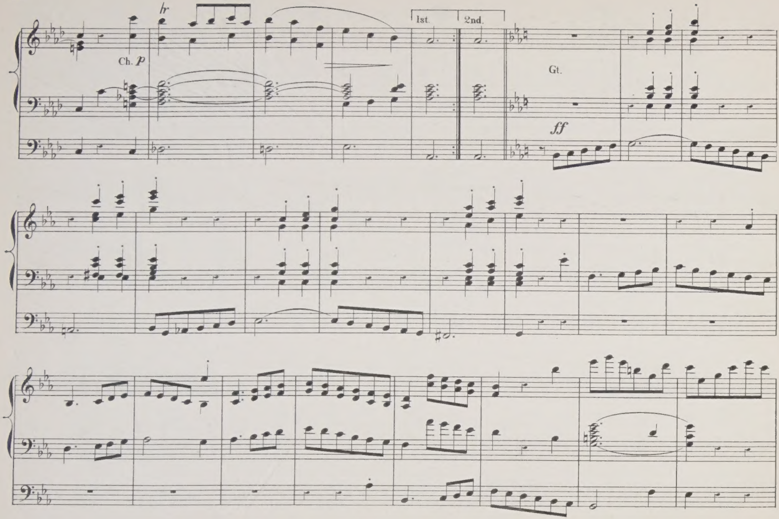

Sw.
Sw.
Gt.
Gt.
1st.
2nd.
Sw.
p

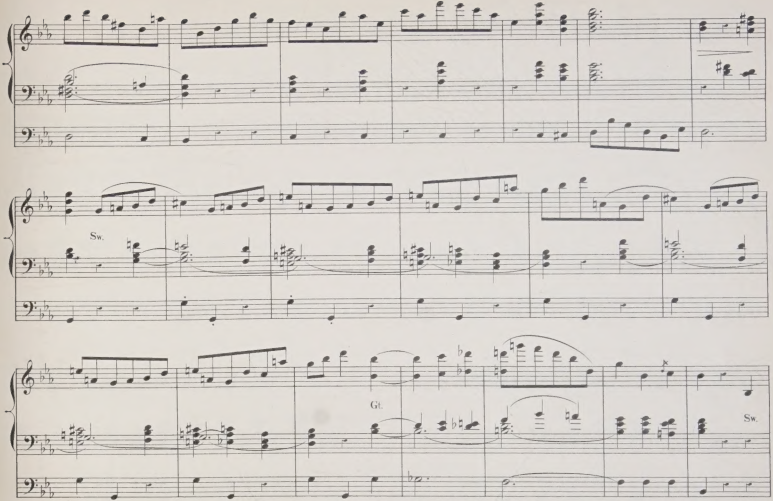

Gt. Claribel 8.
Sw.

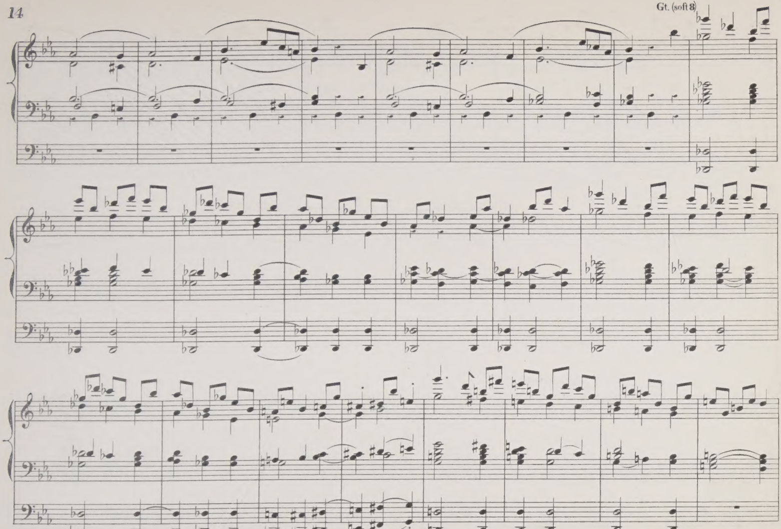

cres - - cen - - do.
ff
Gt.

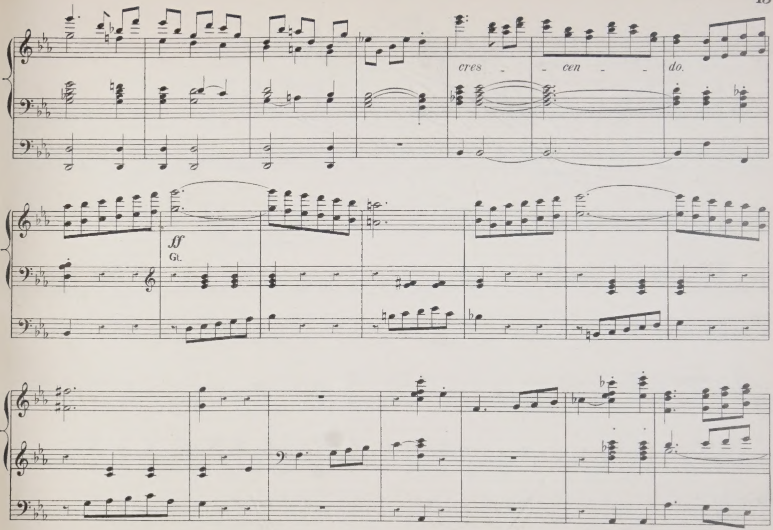

Sw. to Ch.
Sw.
Gt.

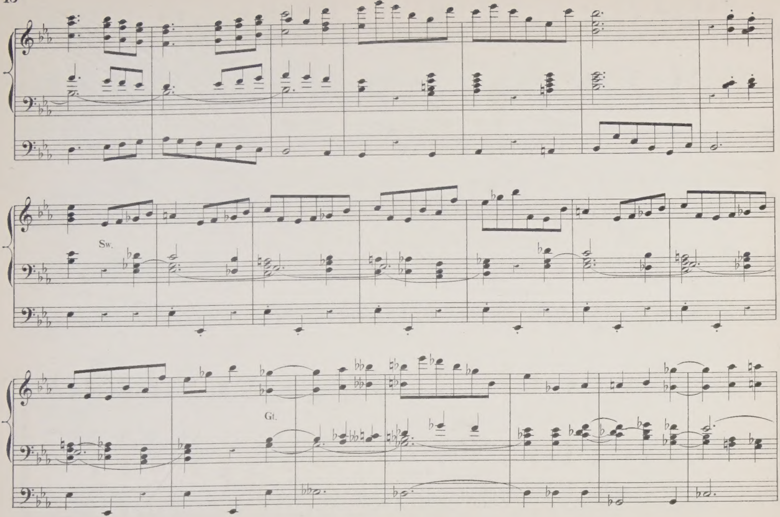

TRIO.
p
Sw.
pp
tr
tr
Ch.
Sw. Oboe

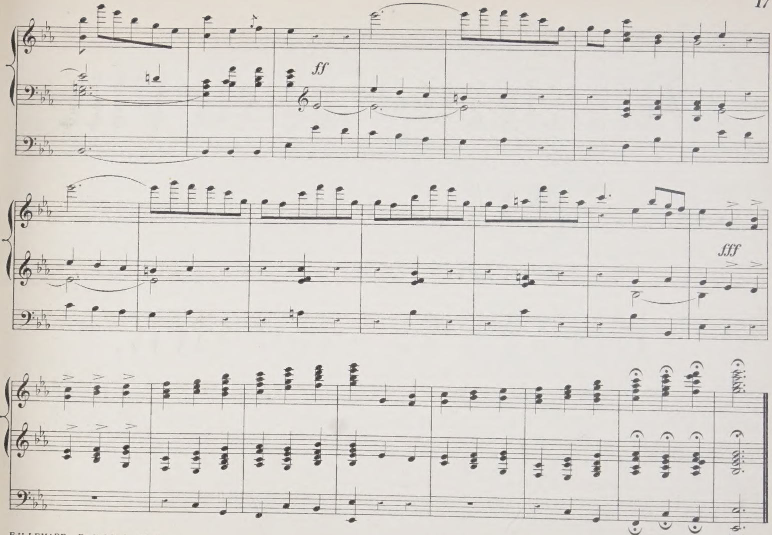

hr
1st.
2nd.
Ch. p
Gt.
ff


Sw.
Gt.
Sw.


Gt. (soft 8)


cres - - cen - - do.
ff
Gt.


Sw.
Gt.


ff
fff

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ORGAN

BY

EDWIN H. LEMARE.

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6			

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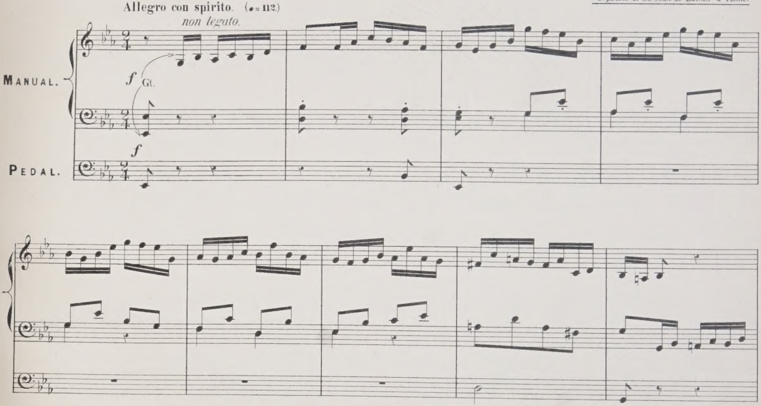
E. H. L.
April 1893.

TOCCATA.

IN E FLAT MAJOR.

Dedicated to W. G. Wood.

FILIPPO CAPOCCI.
Organiste de St. Jean de Latran à Rome.


Allegro con spirito. (♩= 112)
non legato.
MANUAL.
PEDAL.
f
Gt.
f

E. H. LEMARE. Recital Series Nº 3.

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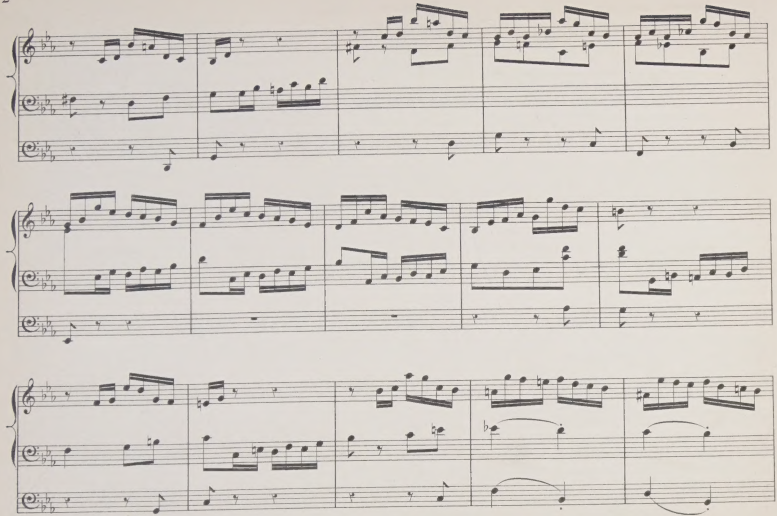
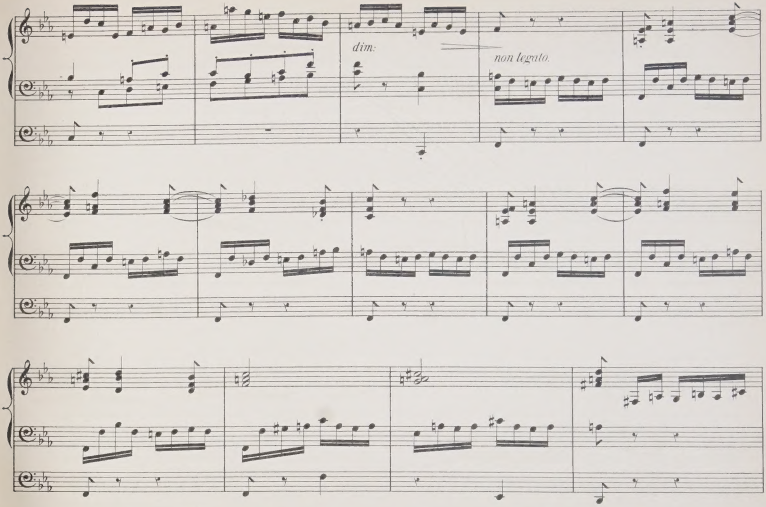
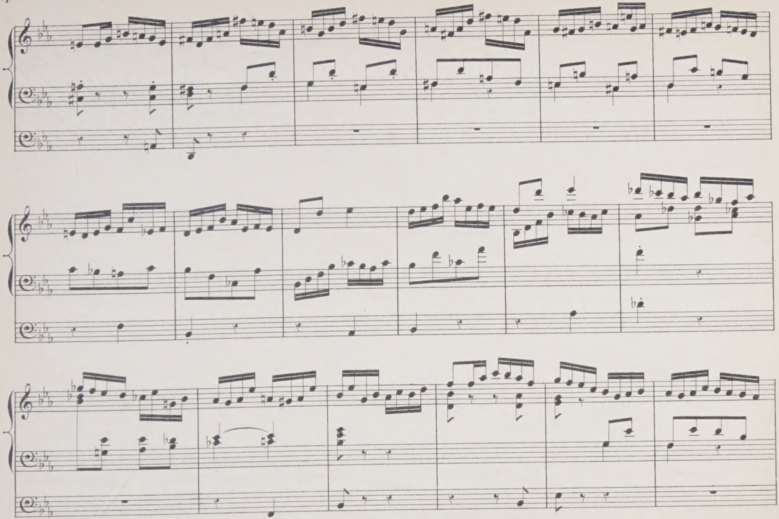
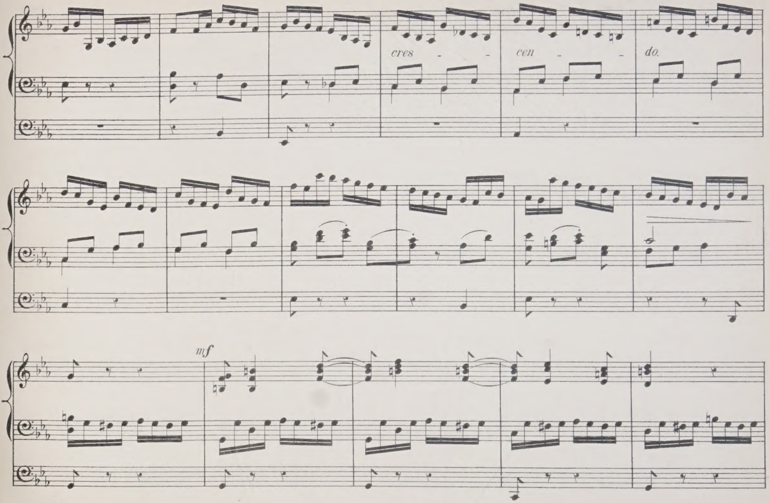
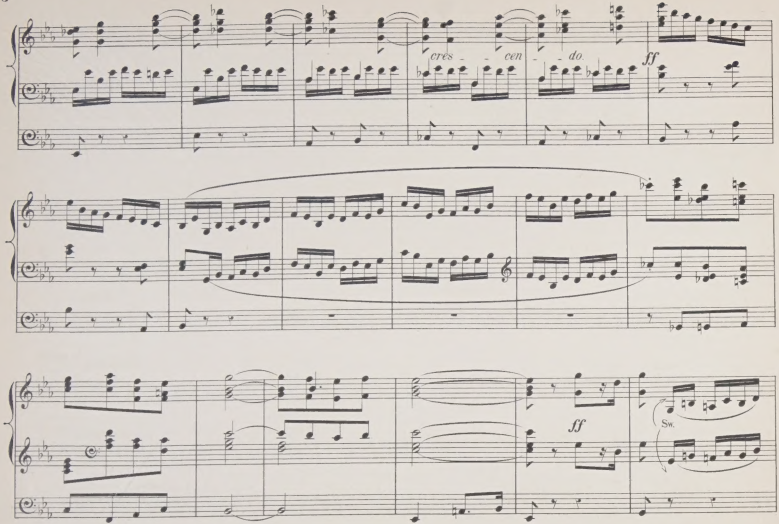
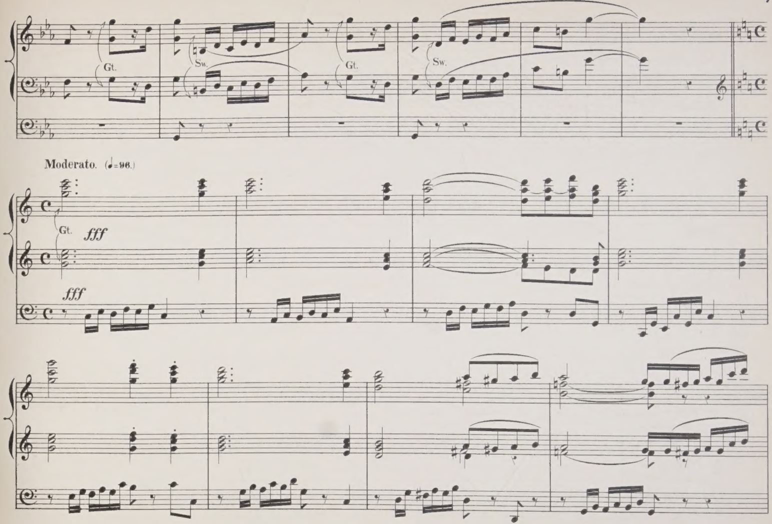


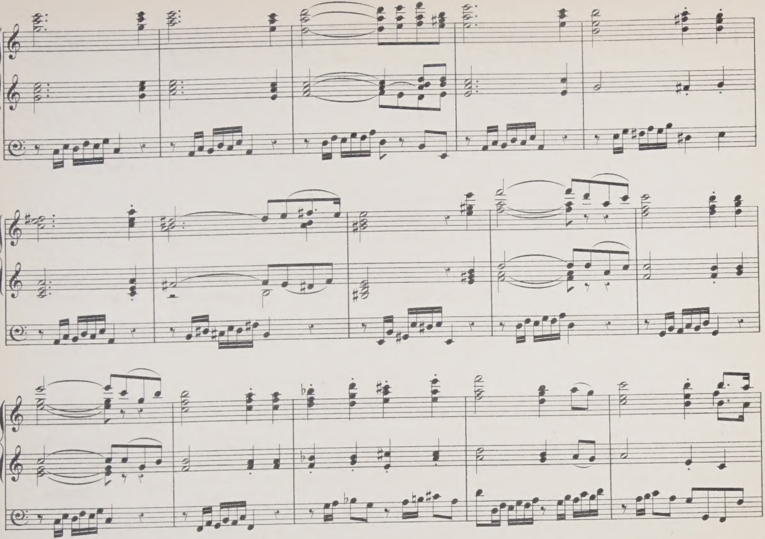

dim:
non legato.

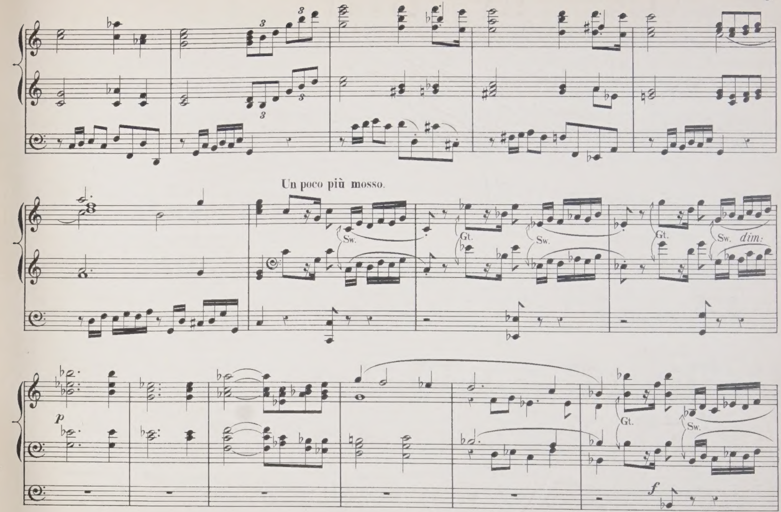



cres - - cen - - do.
mf


cres - - cen - - do.
ff
ff
Sw.


Gt.
Sw.
Gt.
Sw.
Moderato. (♩=96.)
Gt.
fff
fff




3
3
3
3
Un poco più mosso.
Sw.
Gt.
Sw.
Gt.
Sw.
dim:
p
Gt.
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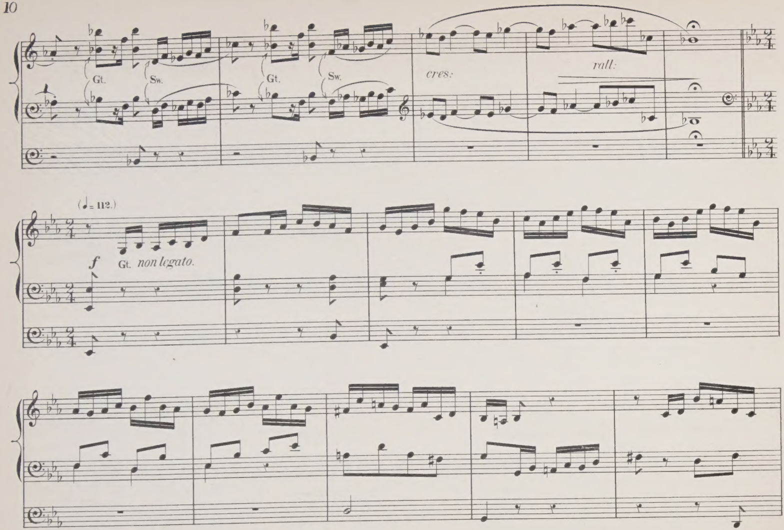
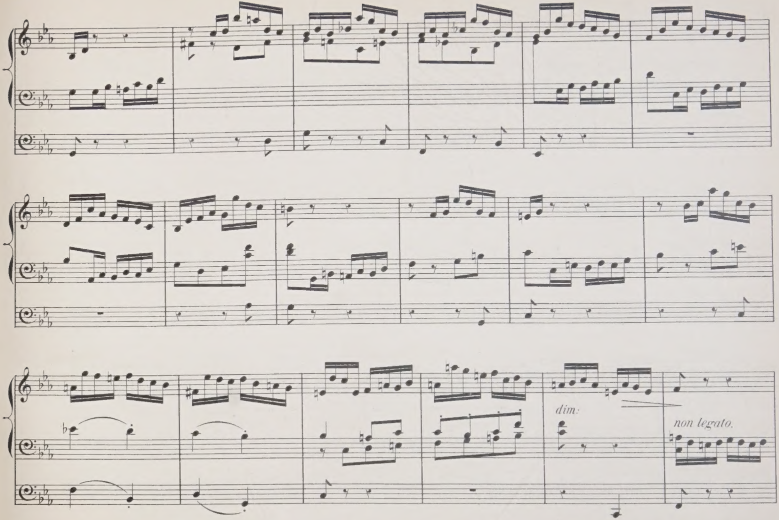
f


Gt.
Sw.
Gt.
Sw.
cres:
rall:
(♩= 112.)
f
Gt. non legato.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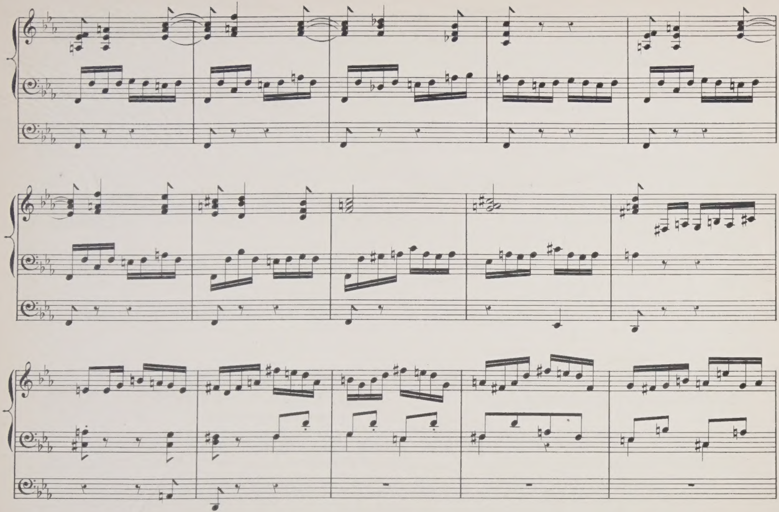
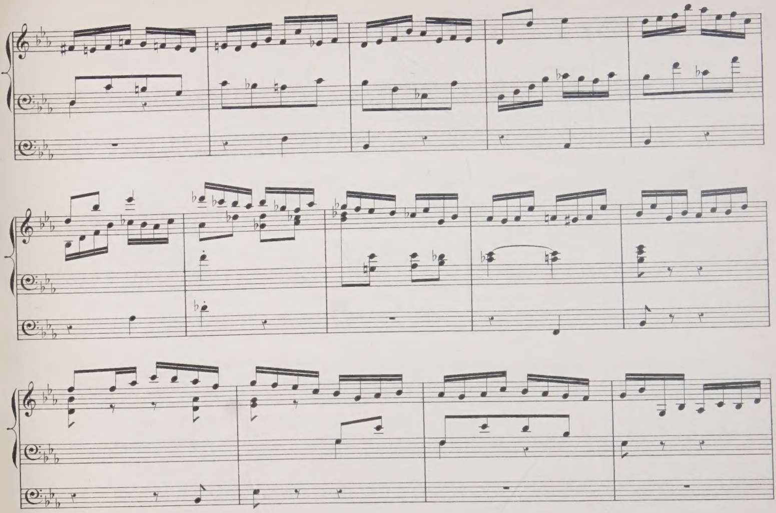
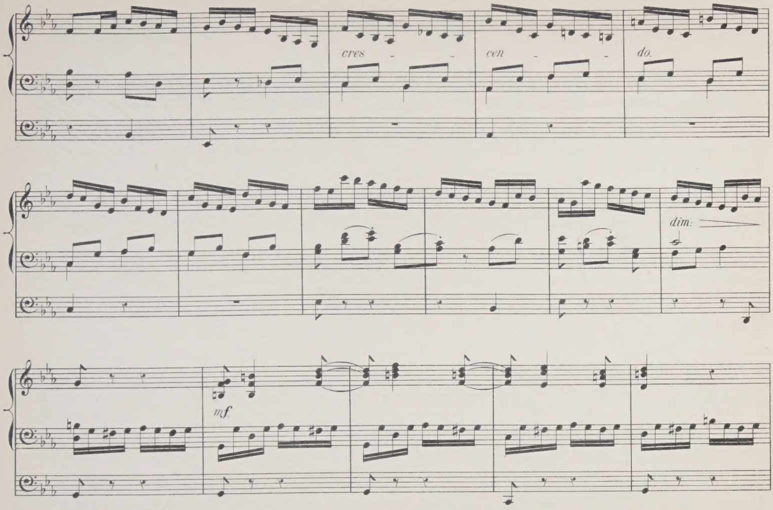
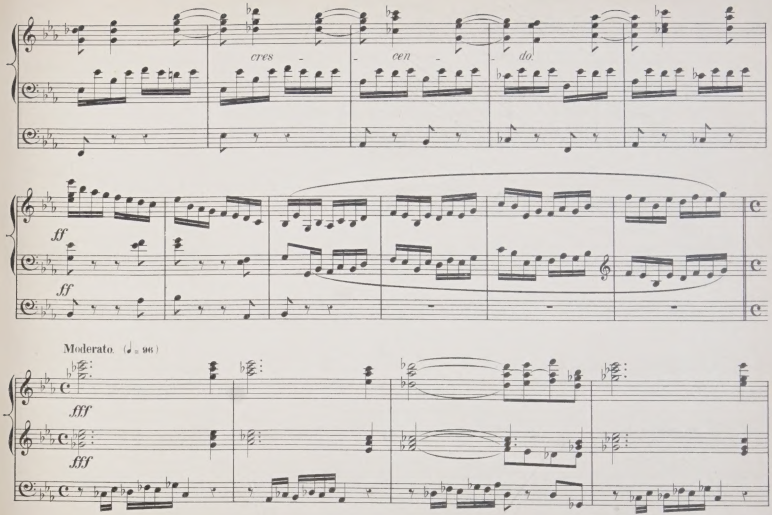
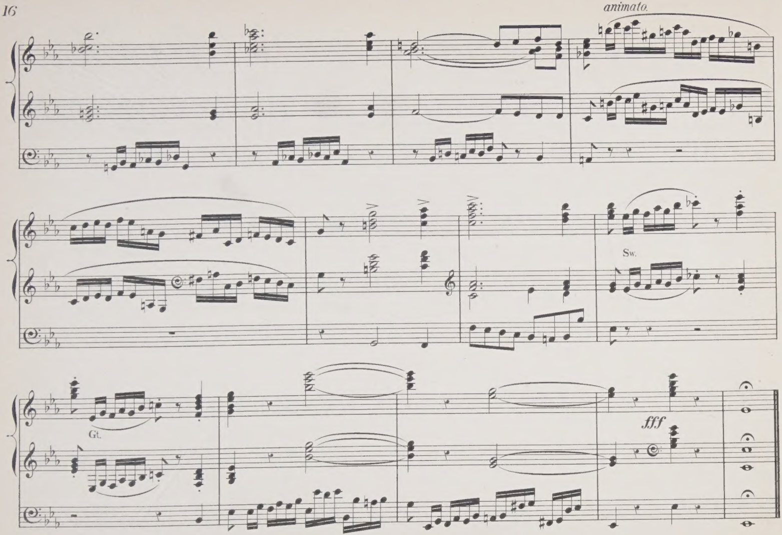





cres - - cen - - do.
dim:
mf


cres - cen - do.
ff
ff
Moderato. (♩ = 96)
fff
fff


animato.
Sw.
Gt.
fff

u

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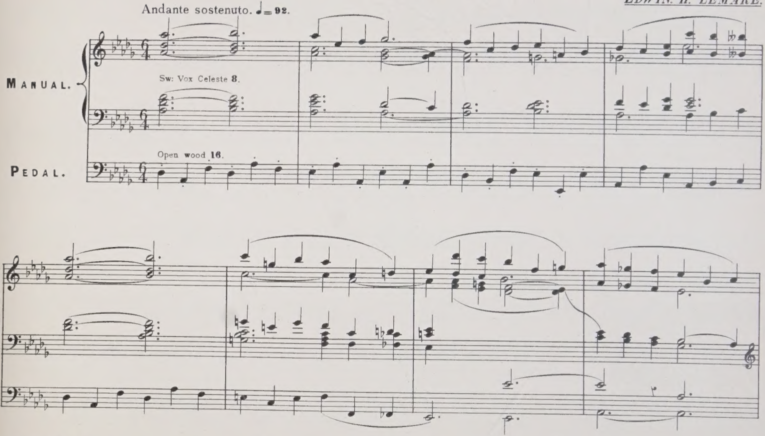
Andante sostenuto. ♩= 92.
MANUAL.
Sw: Vox Celeste 8.
PEDAL.
Open wood 16.

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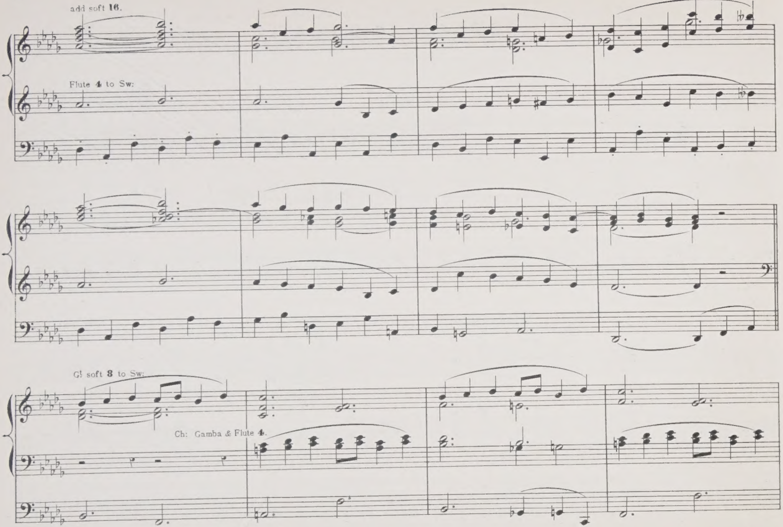
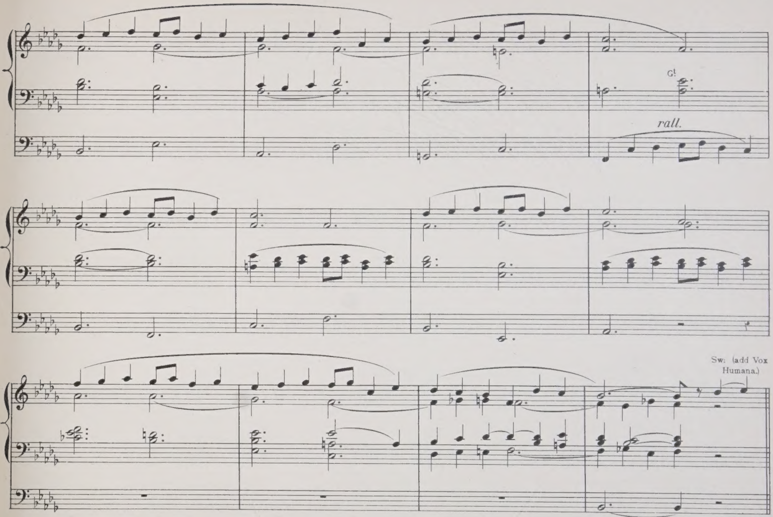
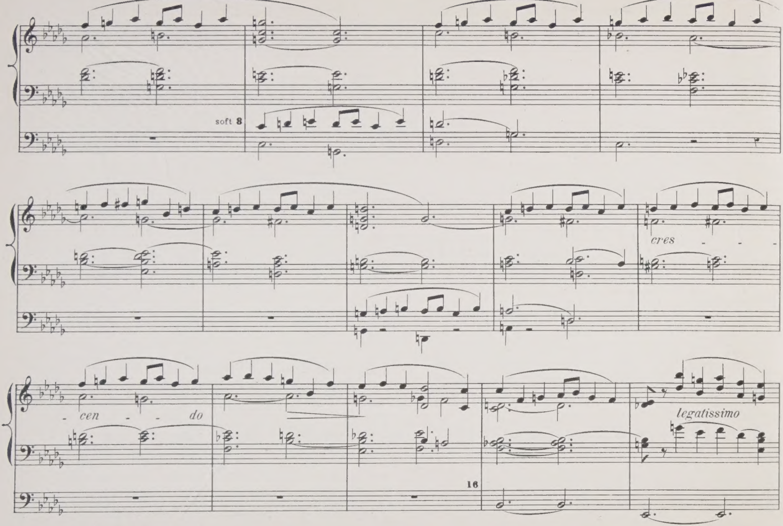
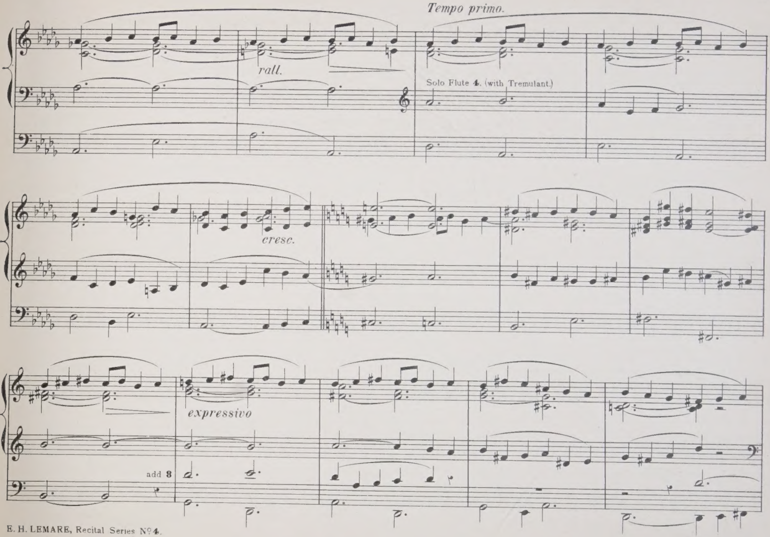
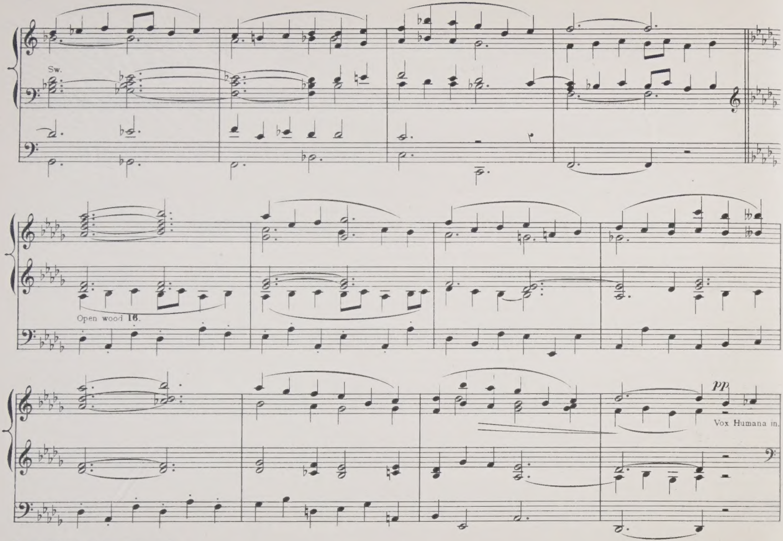
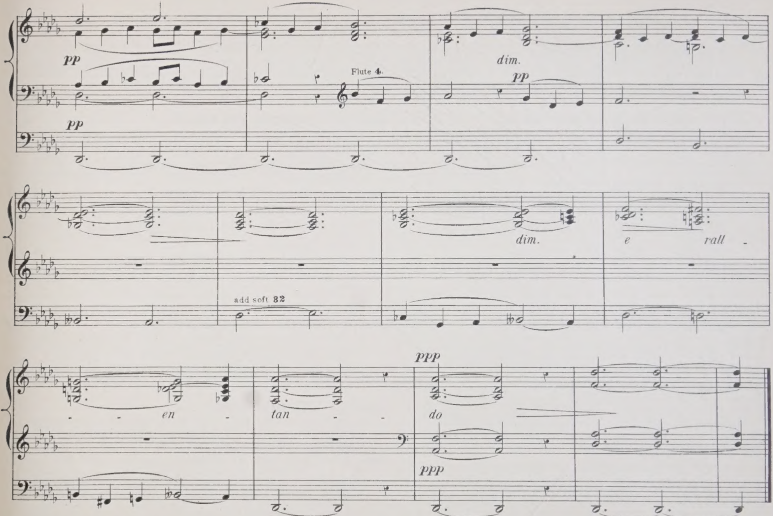

add soft 16.
Flute 4 to Sw:
Gt soft 8 to Sw:
Ch: Gamba & Flute 4.


Gt
rall.
Sw: (add Vox Humana.)


soft 8
cres
cen
do
16
legatissimo


Tempo primo.
rall.
Solo Flute 4. (with Tremulant.)
cresc.
add 8
expressivo


Sw.
Open wood 16.
pp
Vox Humana in.


pp
pp
Flute 4.
dim.
pp
add soft 32
dim.
e rall - - en - tan - - do
ppp
ppp

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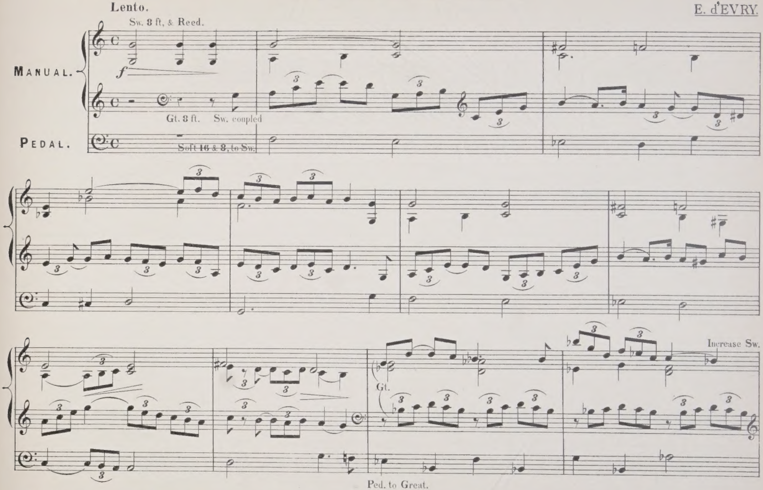
Lento.
Sw. 8 ft, & Reed.
MANUAL.
f
Gt. 8 ft. Sw. coupled
PEDAL.
Soft 16 & 8, to Sw.
Gt.
Increase Sw.
Ped. to Great.

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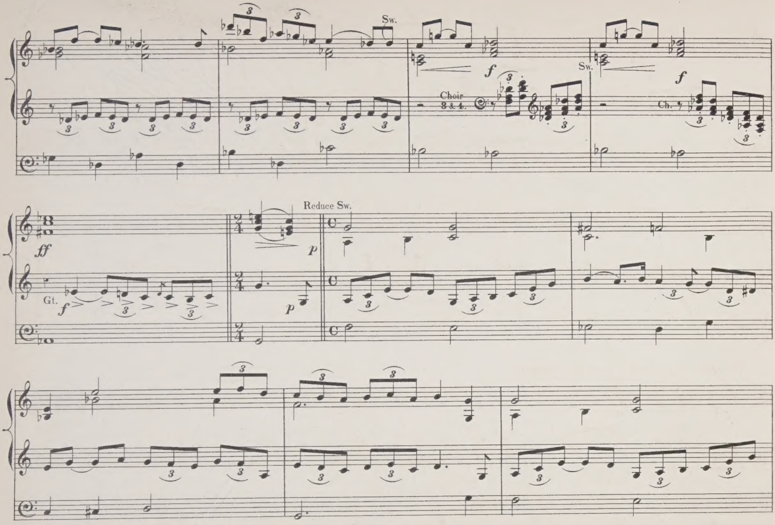
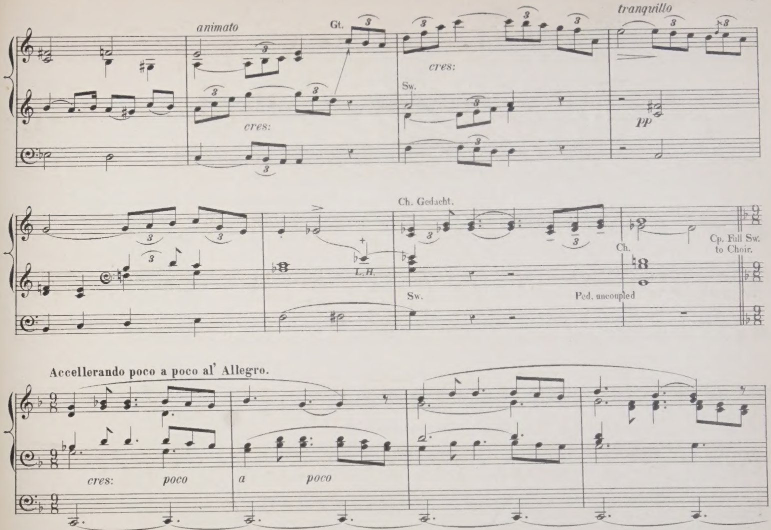
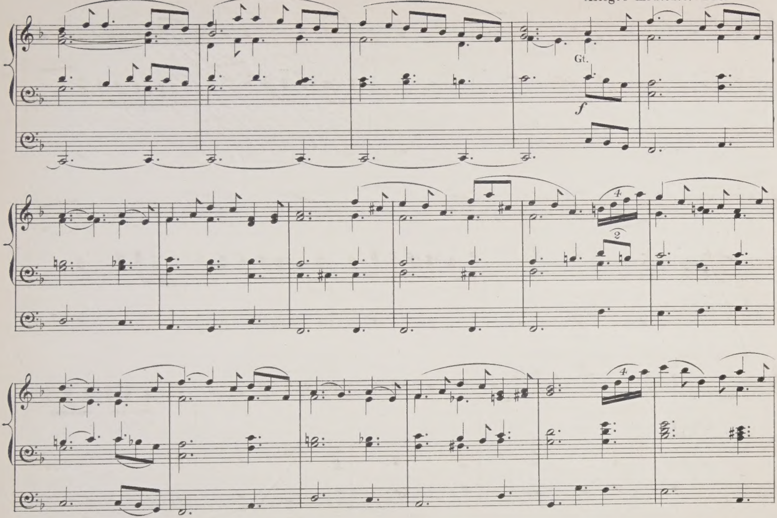
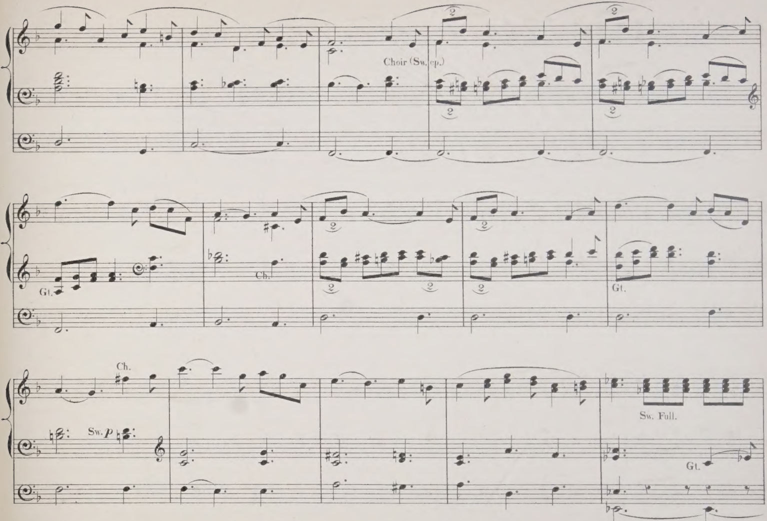
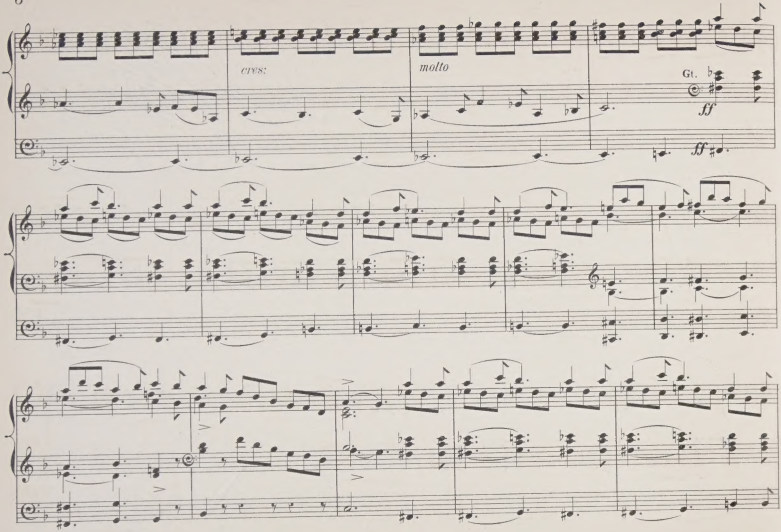

Sw.
Choir
3 & 4.
f
Sw.
Ch.
ff
Gt.
Reduce Sw.
p

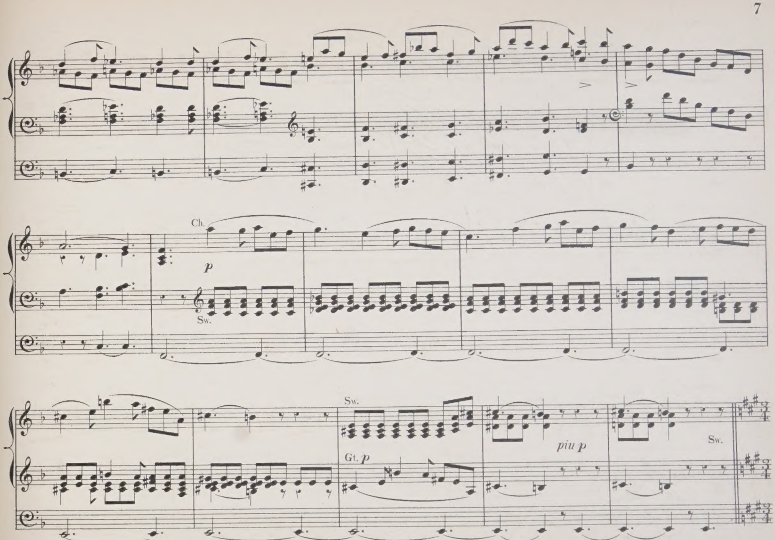

animato
Gt.
cres:
cres:
Sw.
tranquillo
pp
Ch. Gedacht.
L.H.
Sw.
Ch.
Ped. uncoupled
Cp. Full Sw. to Choir.
Accellerando poco a poco al' Allegro.
cres:
poco
a
poco

Allegro moderato. ♩= 96.

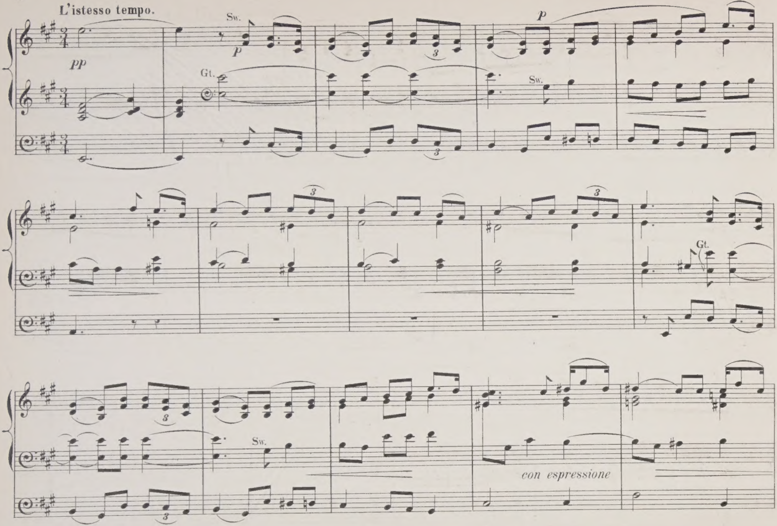


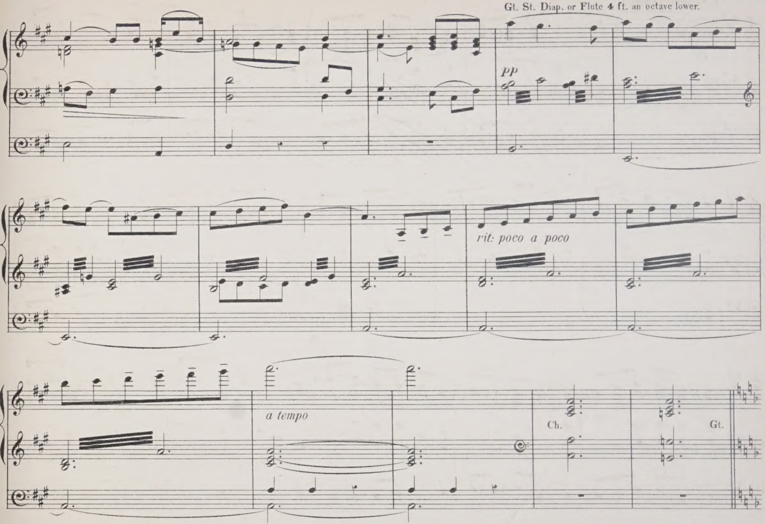

2
2
Choir (Sw. cp.)
2
2
Gt.
Ch.
2
2
2
Gt.
Ch.
Sw. p
Sw. Full.
Gt.

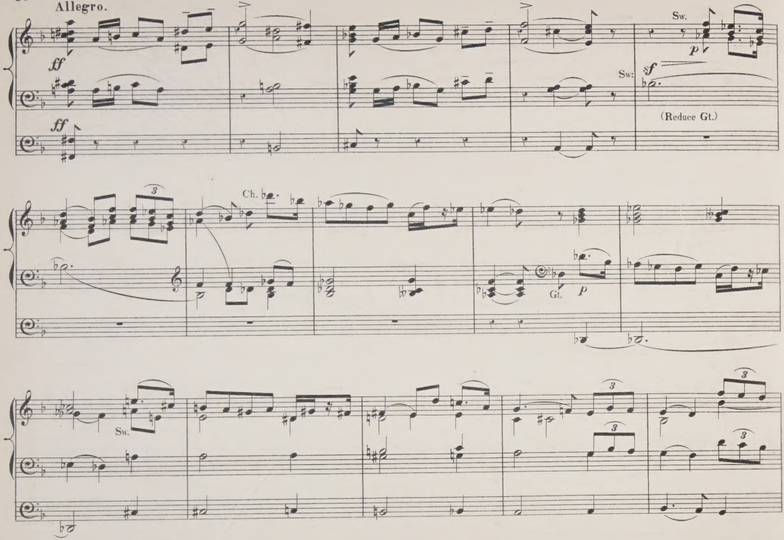

cres:
molto
Gt.
ff
ff

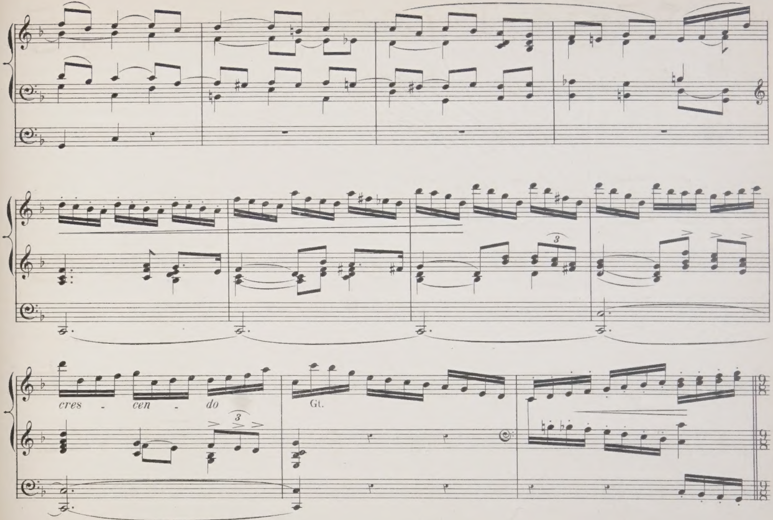

Ch.
p
Sw.
Sw.
Gt. p
piu p
Sw.

L'istesso tempo.

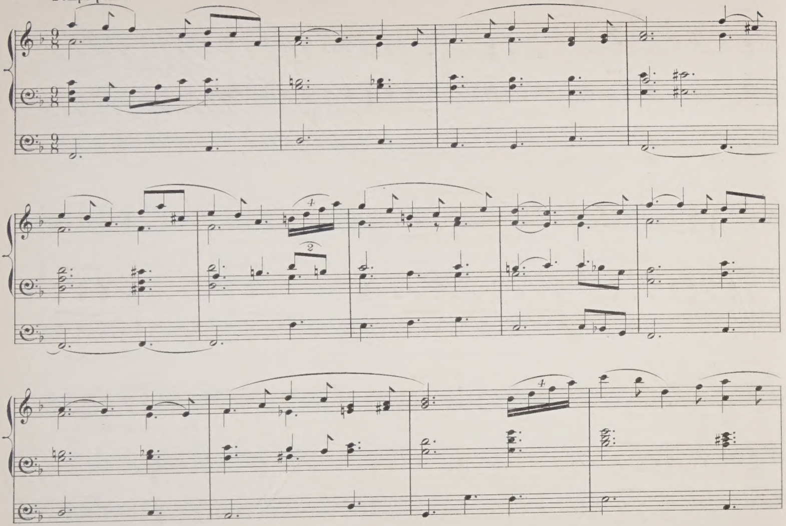

pp
Sw.
p
Gt.
p
Sw.
Gt.
Sw.
con espressione
3

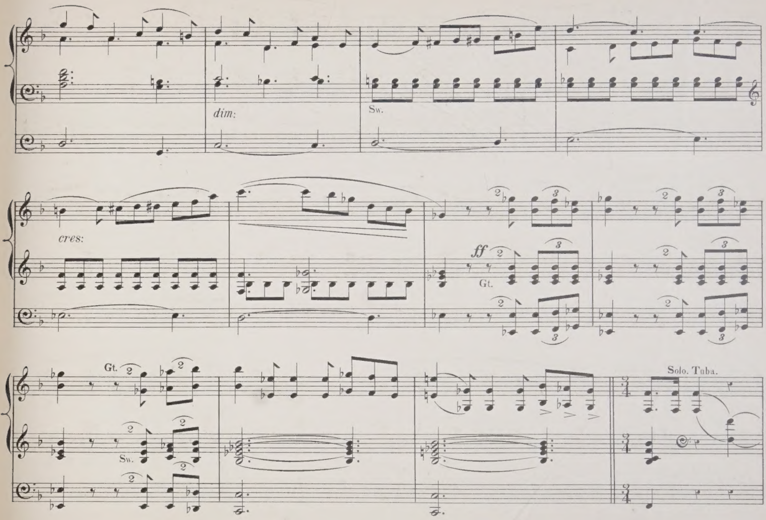

Gt. St. Diap. or Flute 4 ft. an octave lower.
pp
rit: poco a poco
a tempo
Ch.
Gt.

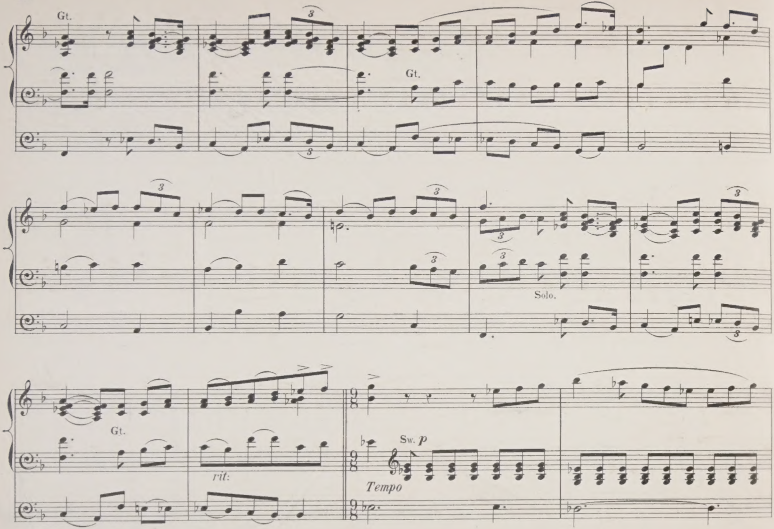

Allegro.
ff
ff
Sw.
p
Sw:
sf
(Reduce Gt.)
3
Ch.
Gt.
p
Sw.
3
3
3
3

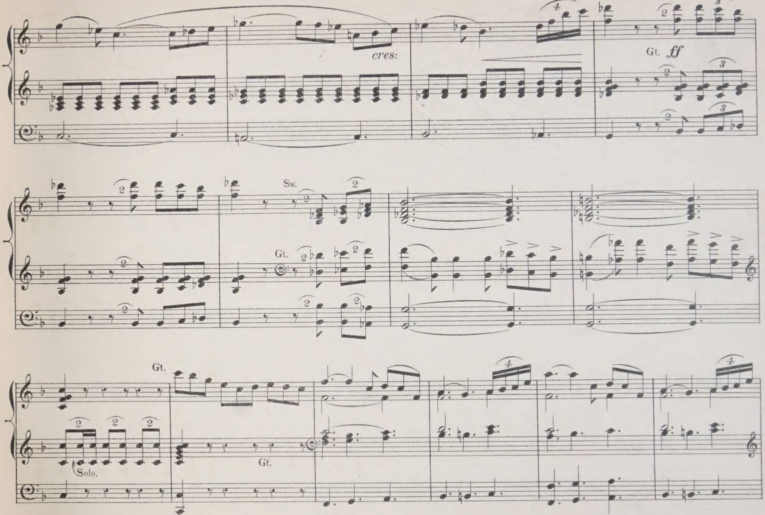

cres - cen - do
Gt.

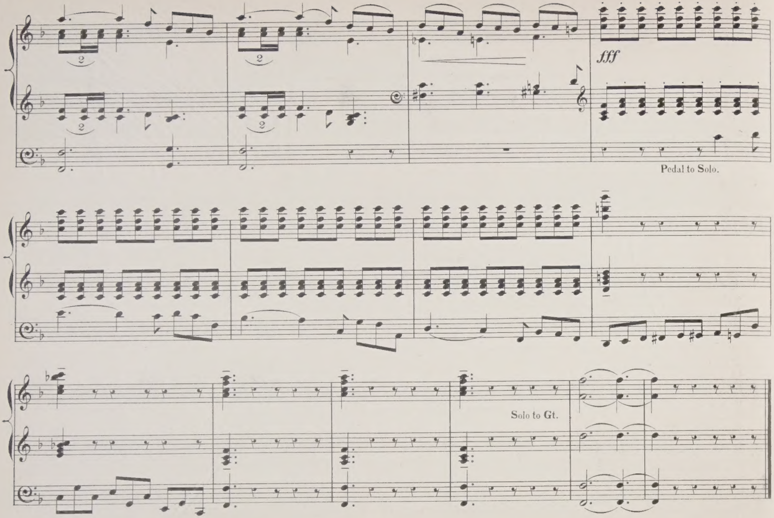
Tempo primo.




dim:
Sw.
cres:
ff
Gt.
Gt.
Sw.
Solo. Tuba.


Gt.
Gt.
3
3
3
3
3
3
3
3
3
Solo.
Gt.
rit:
9/8
Sw. p
Tempo


cres:
Gt. ff
Sw.
Gt.
Gt.
Solo.
Gt.



2
2
2
2
fff
Pedal to Solo.
Solo to Gt.

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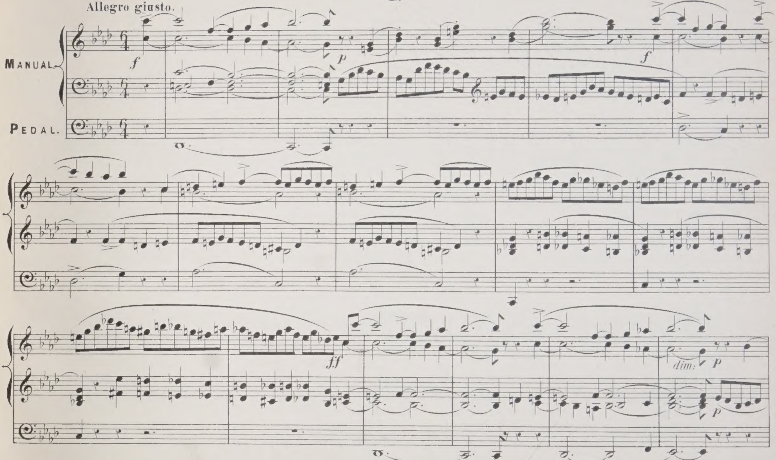
Allegro giusto.
MANUAL.
PEDAL.
f
p
f
ff
dim:
p
p

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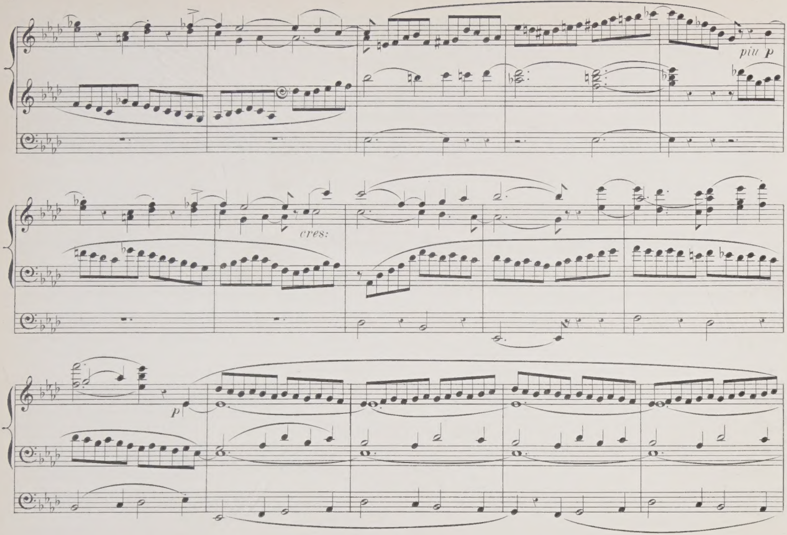
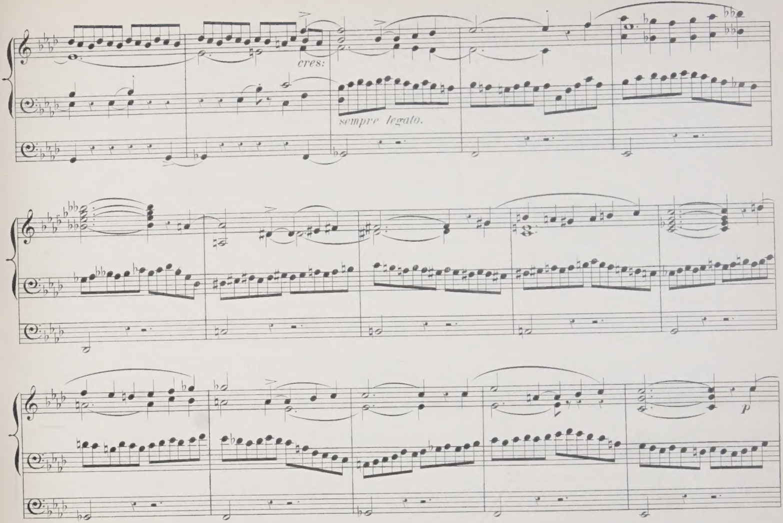
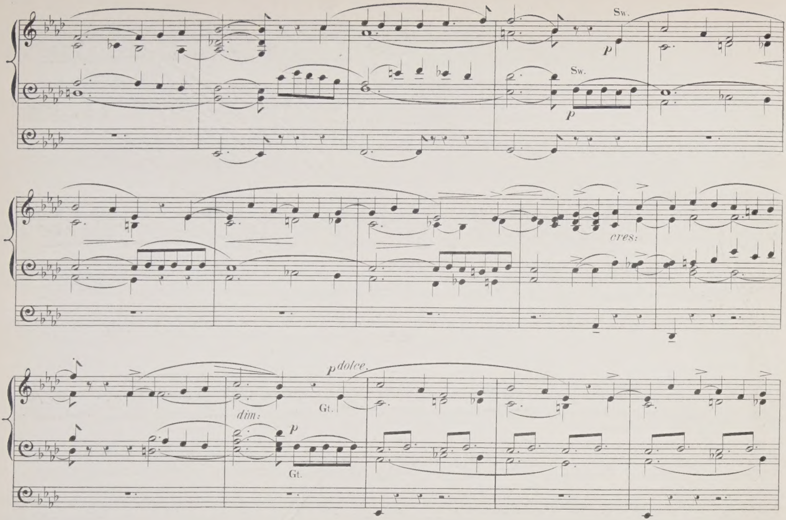
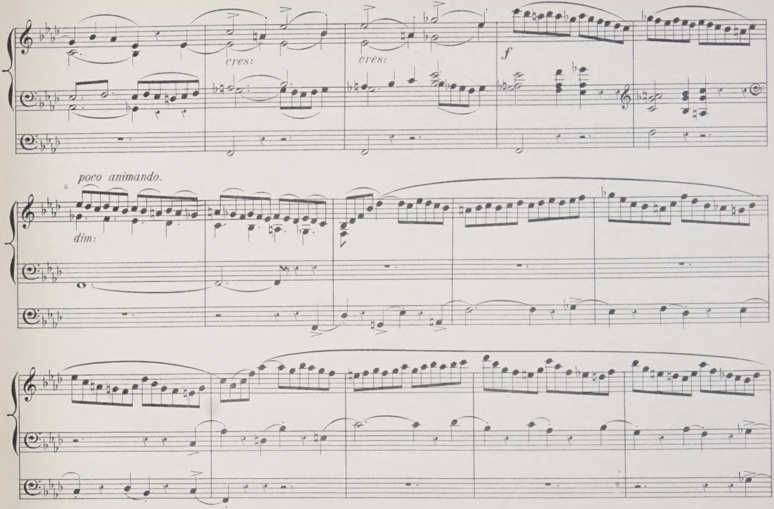
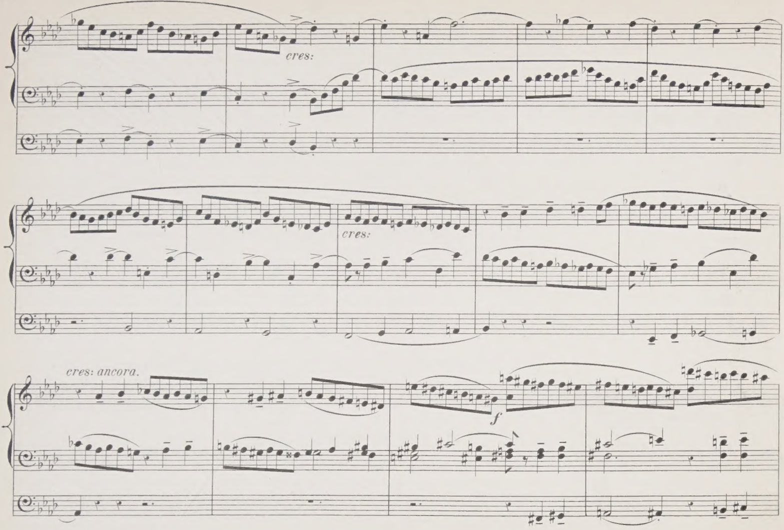
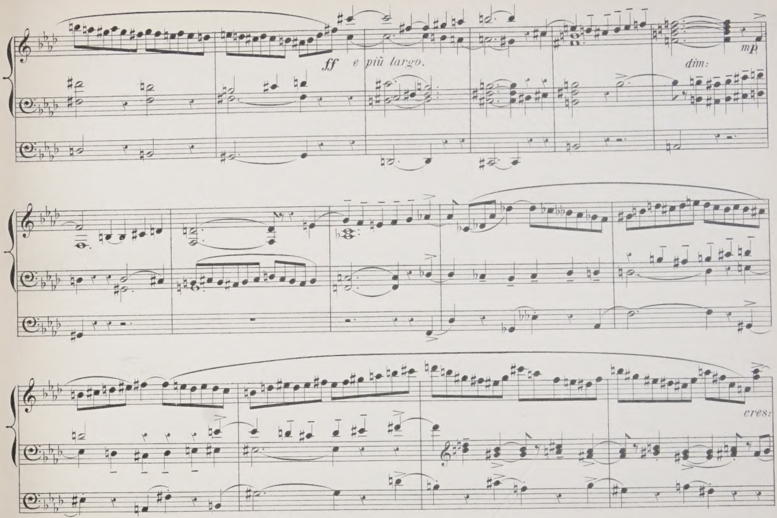

più p
cres:
p

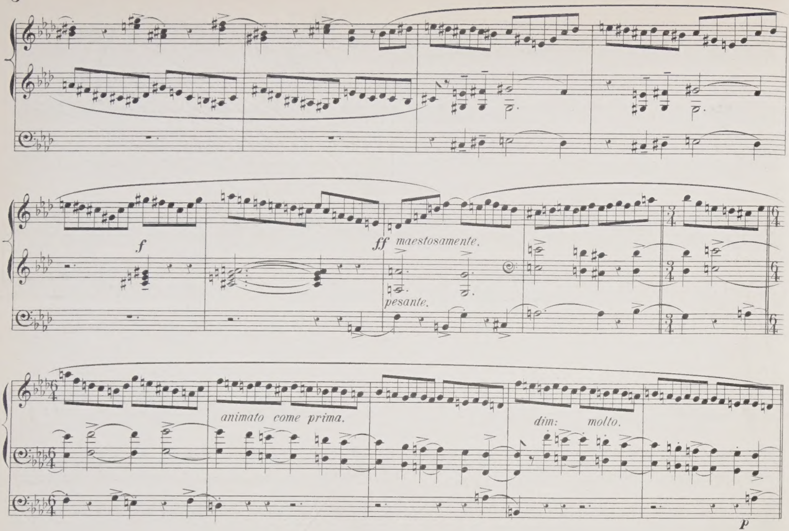

cres:
sempre legato.
p


Sw.
p
Sw.
p
cres:
p dolce.
dim:
Gt.
p
Gt.

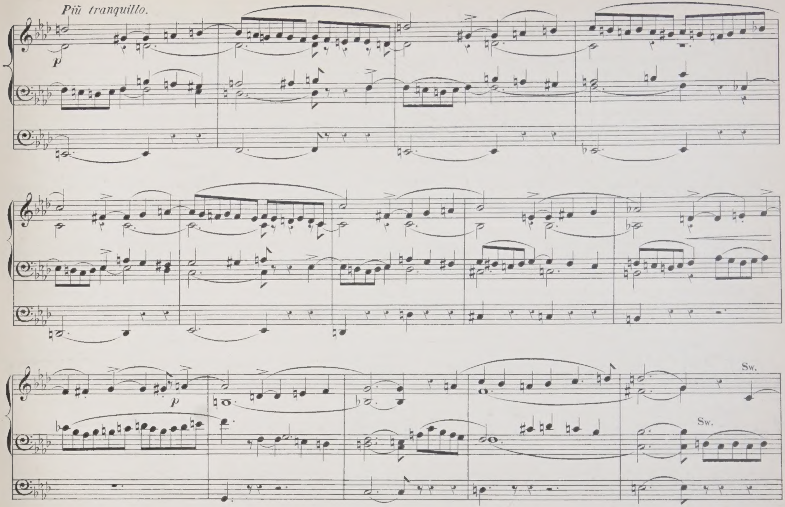

cres:
cres:
f
poco animando.
dim:

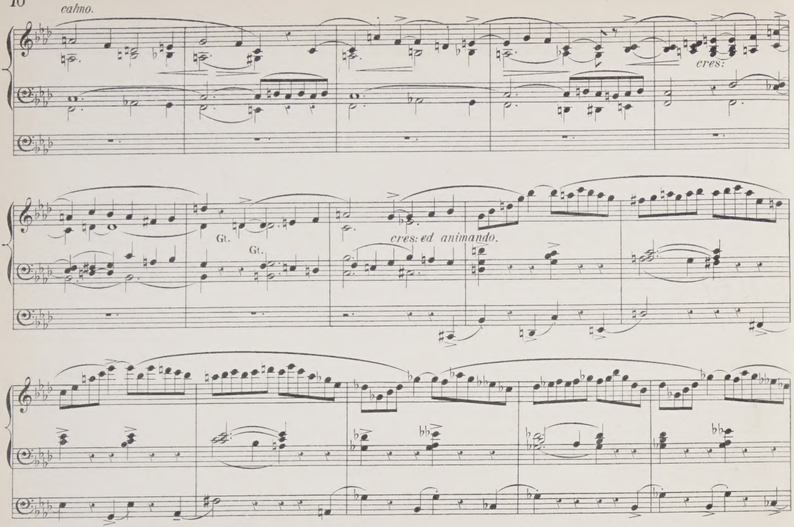

cres:
cres:
cres: ancora.
f

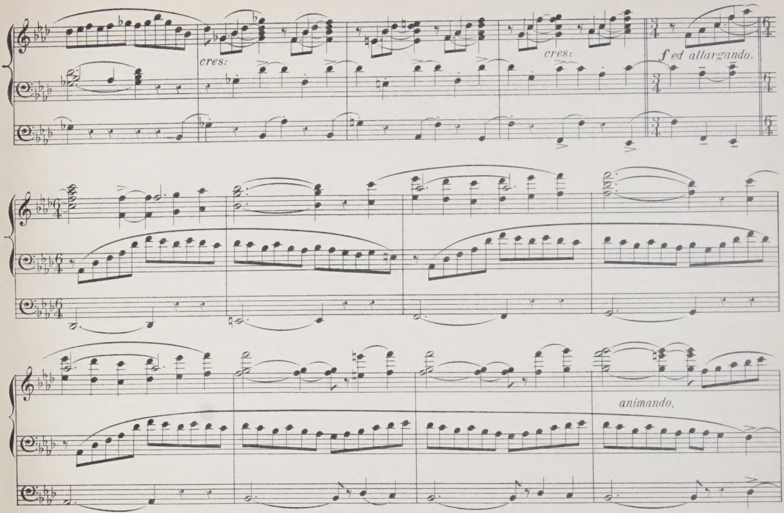

ff
e più largo.
dim:
mp
cres:

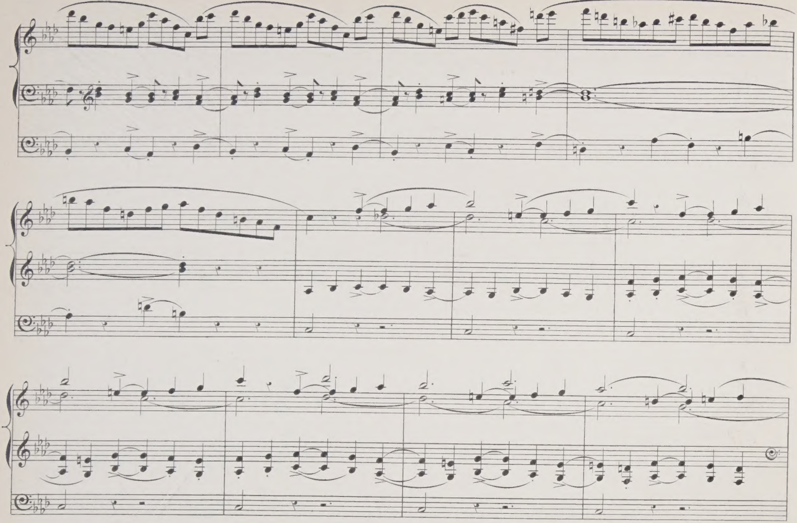

f
ff
maestosamente.
pesante.
animato come prima.
dim: molto.
p

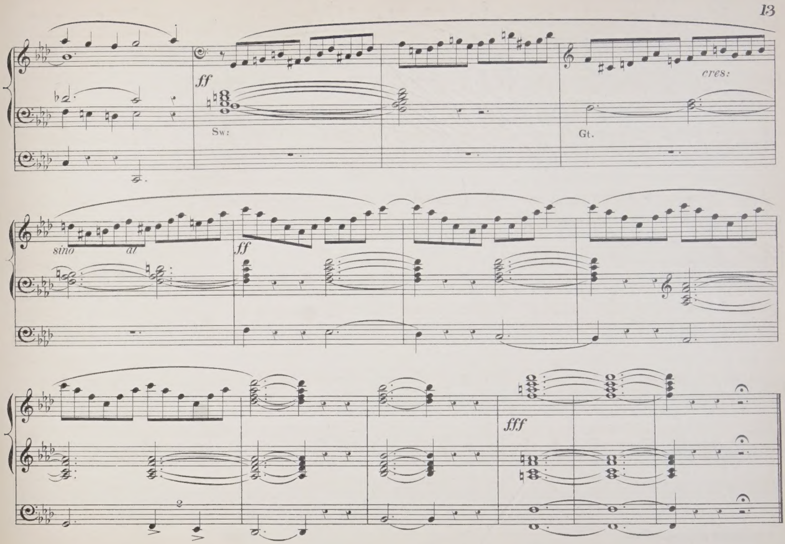
Più tranquillo.




calmo.
cres:
Gt.
Gt.
cres: ed animando.

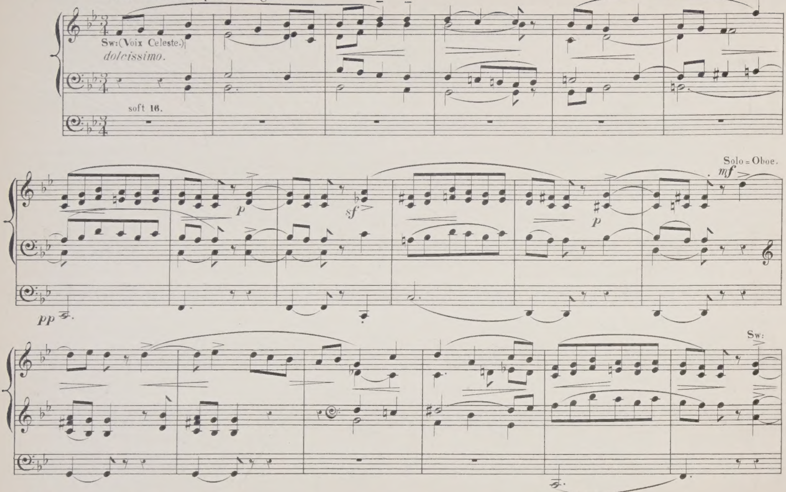

cres:
cres:
f ed allargando.
animando.

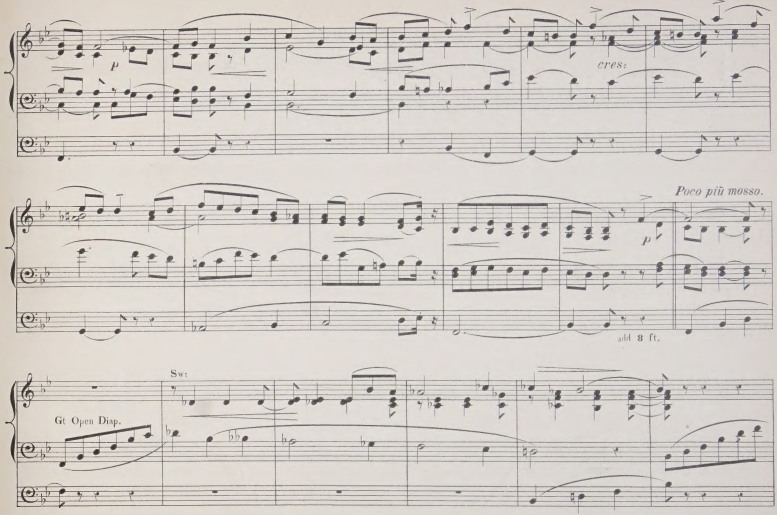


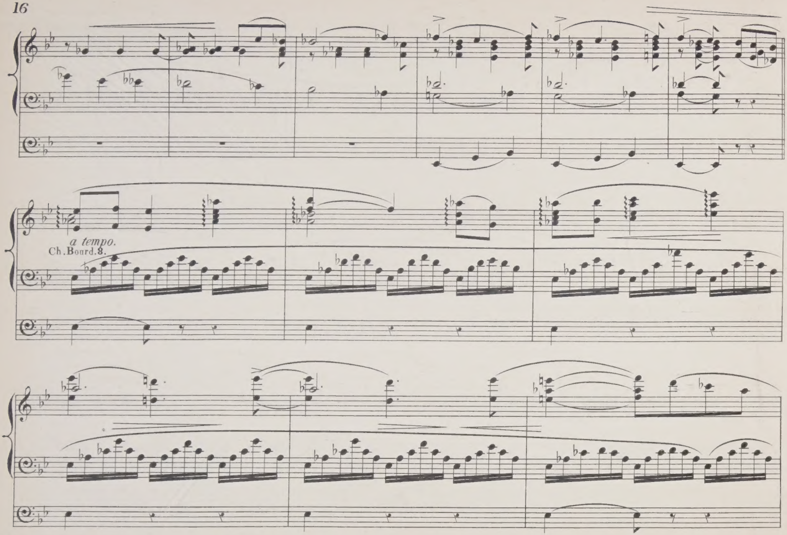

ff
Sw:
Gt.
cres:
sino
al
ff
2
fff

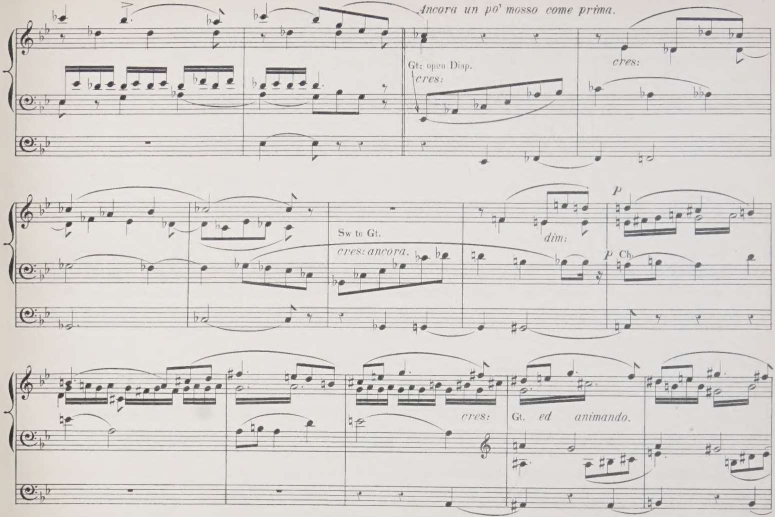
2.

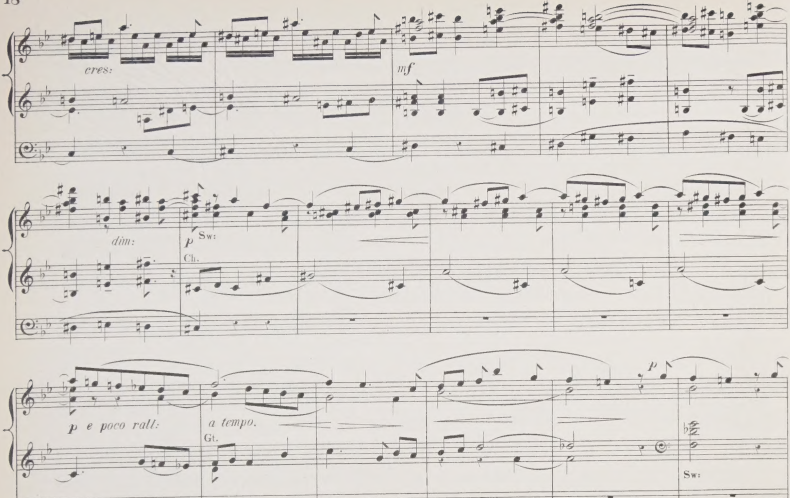
Poco Andante, quasi Adagio.

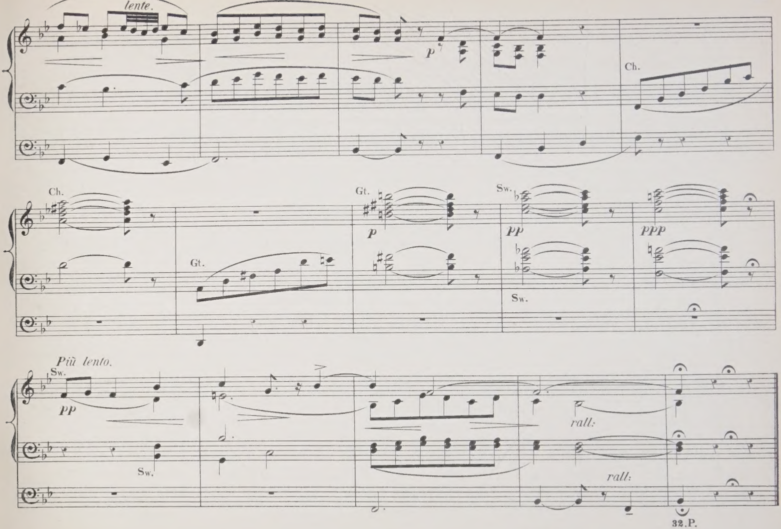

Sw:(Voix Celeste.)
dolcissimo.
soft 16.
pp
p
sf
p
Solo = Oboe.
mf
Sw:


p
cres:
Poco più mosso.
p
add 8 ft.
Gt Open Diap.
Sw:

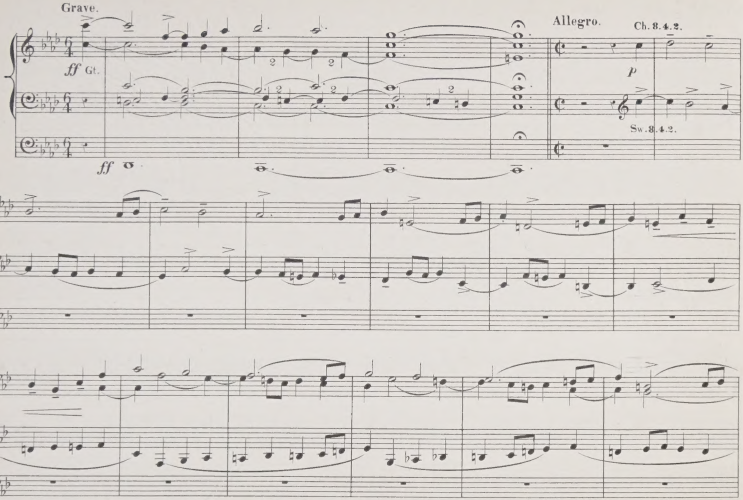

a tempo.
Ch. Bourd. 8.

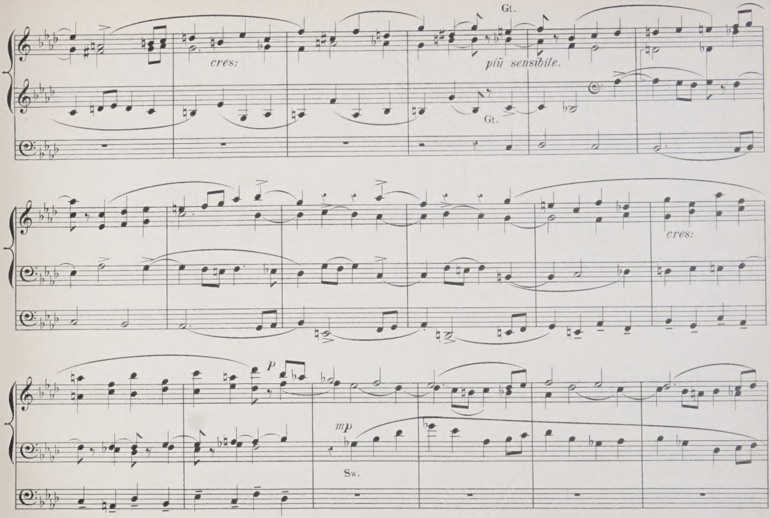

Ancora un po' mosso come prima.
Gt: open Diap.
cres:
cres:
Sw to Gt.
cres: ancora.
dim:
p
p Ch.
cres:
Gt. ed animando.

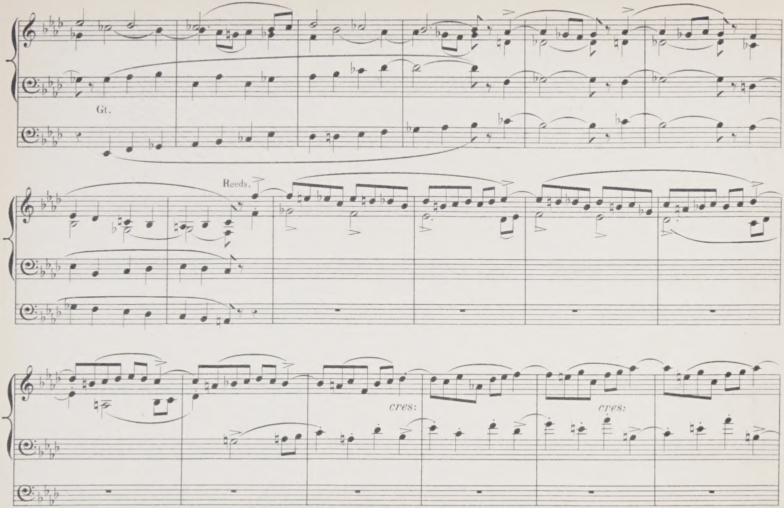

cres:
mf
dim:
p
Sw:
Ch.
p e poco rall:
a tempo.
Gt.
pp
p
Sw:

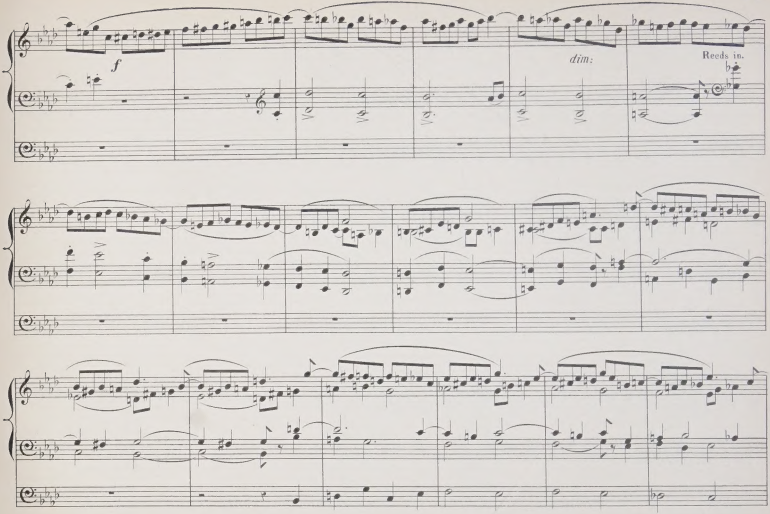

lente.
p
Ch.
Ch.
Gt.
Gt.
p
Sw.
pp
Sw.
ppp
Più lento.
Sw.
pp
Sw.
rall:
rall:
32.P.

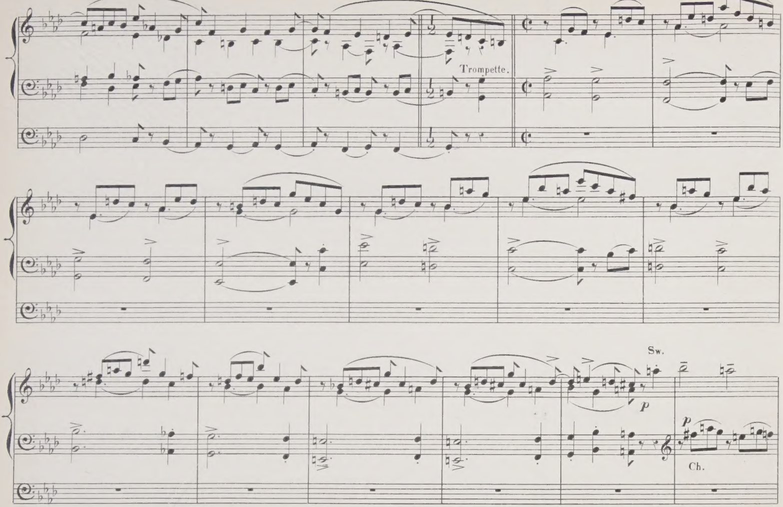
3.

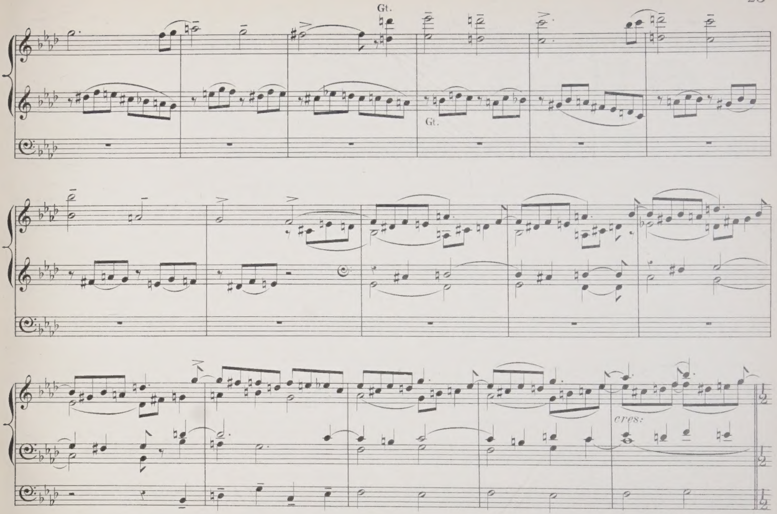

Grave.
ff Gt.
ff
Allegro.
Ch. 8.4.2.
p
Sw. 8.4.2.


Gt.
cres:
più sensibile.
Gt.
cres:
p
mp
Sw.

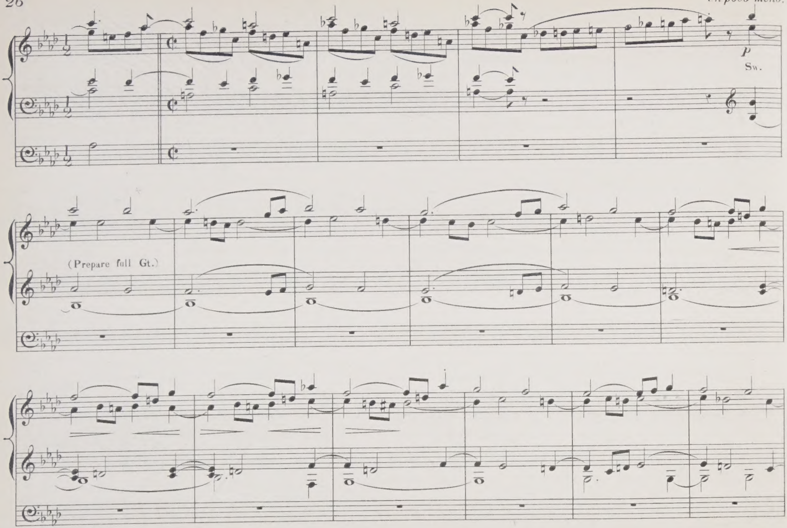

Gt.
Reeds.
cres:
cres:


f
dim:
Reeds in.

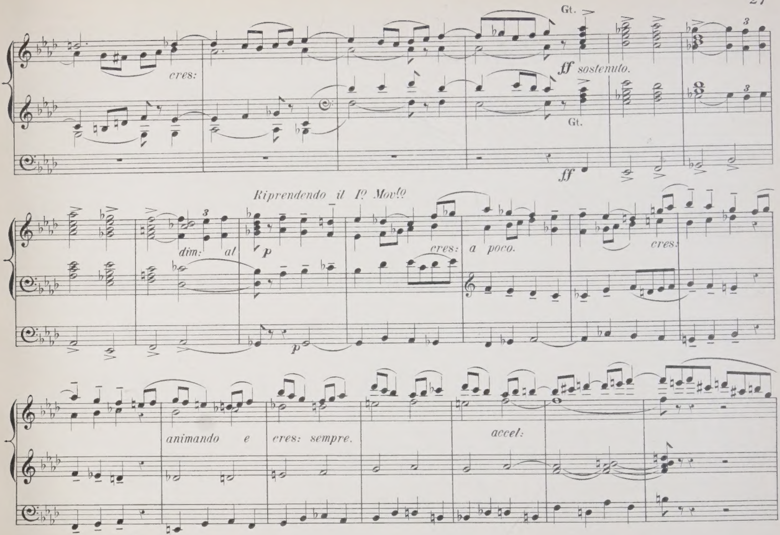

Trompette.
Sw.
p
p
Ch.

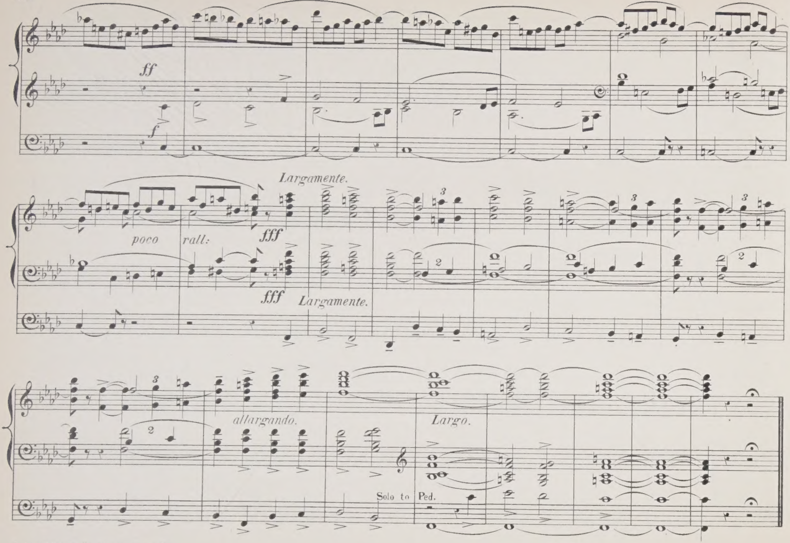

Gt.
Gt.
cres:

Un poco meno.



p
Sw.
(Prepare full Gt.)


Gt.
cres:
ff sostenuto.
Gt.
ff
Riprendendo il Iº Movtº
dim: al
p
p
cres: a poco.
cres:
animando e
cres: sempre.
accel:
3


ff
f
Largamente.
poco
rall:
fff
fff
Largamente.
3
2
allargando.
Largo.
Solo to Ped.

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" 12			

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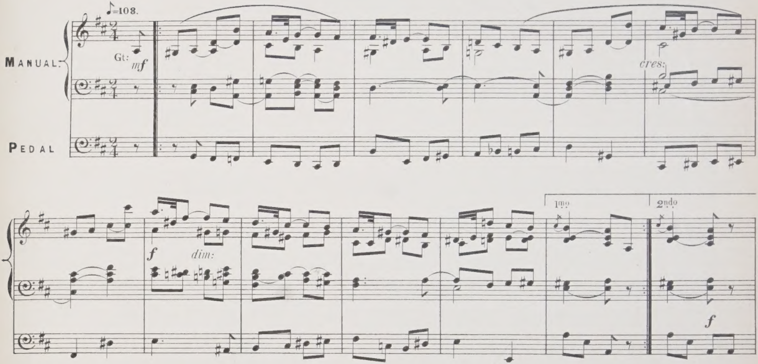
ANDANTE IN D.

ALFRED HOLLINS.


♪=108.
MANUAL.
PEDAL
Gt:
mf
cres:
f
dim:
1mo
2ndo
f

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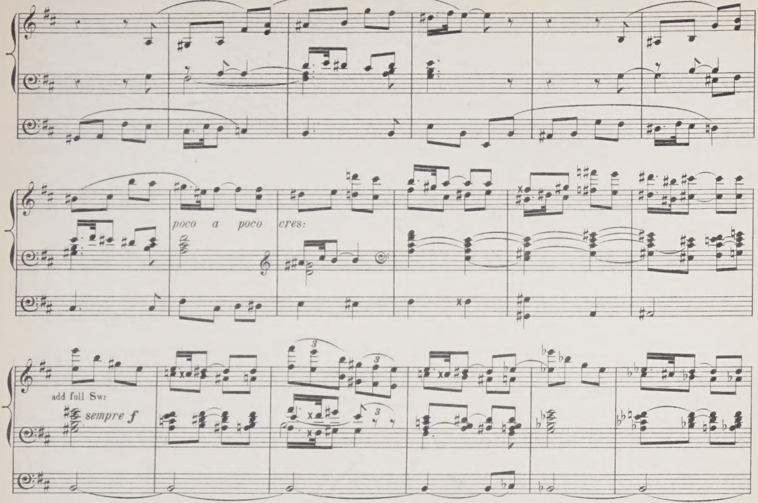
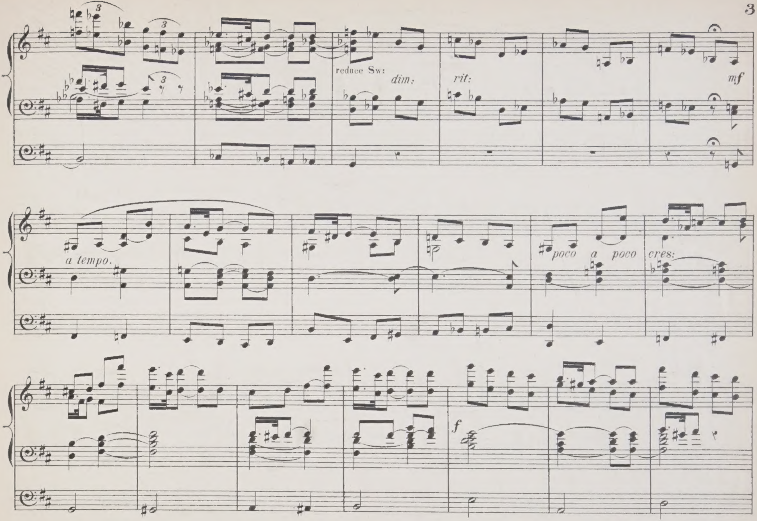
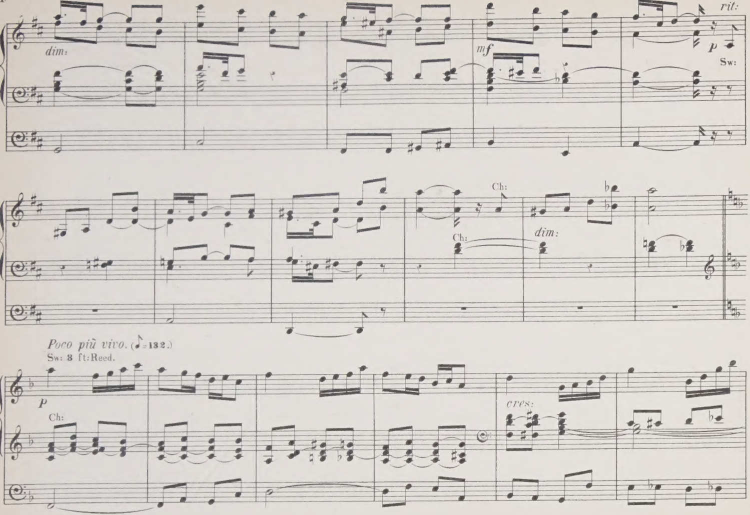
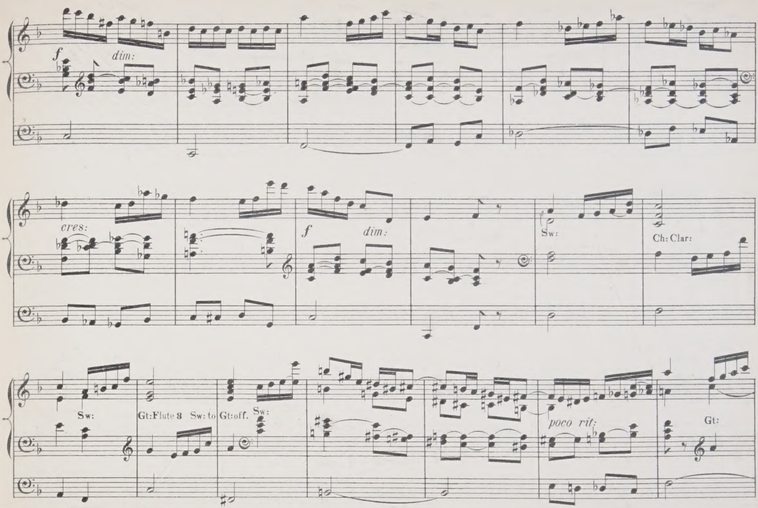
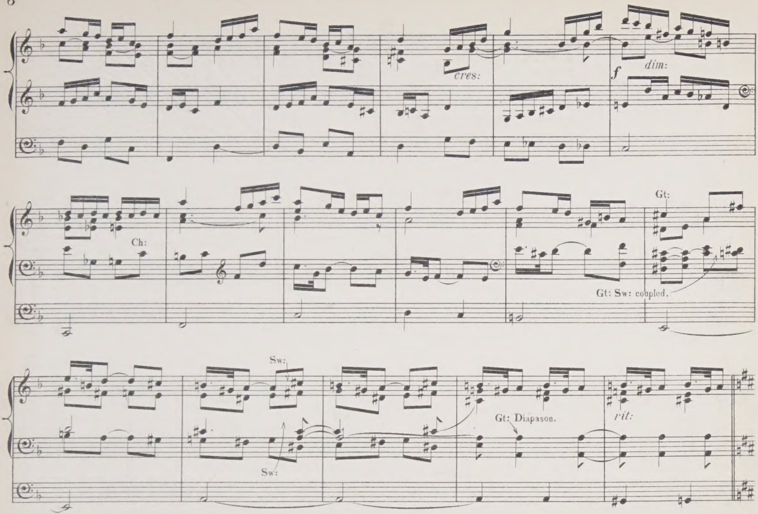
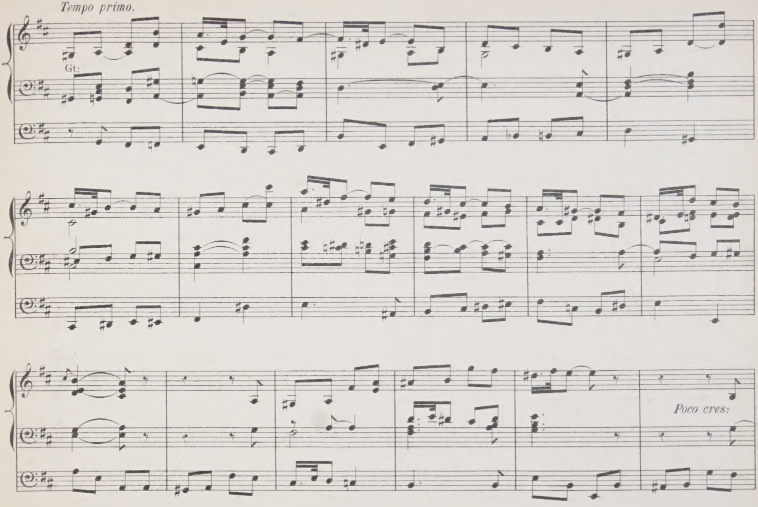

poco a poco cres:
add full Sw:
sempre f
3
3
3

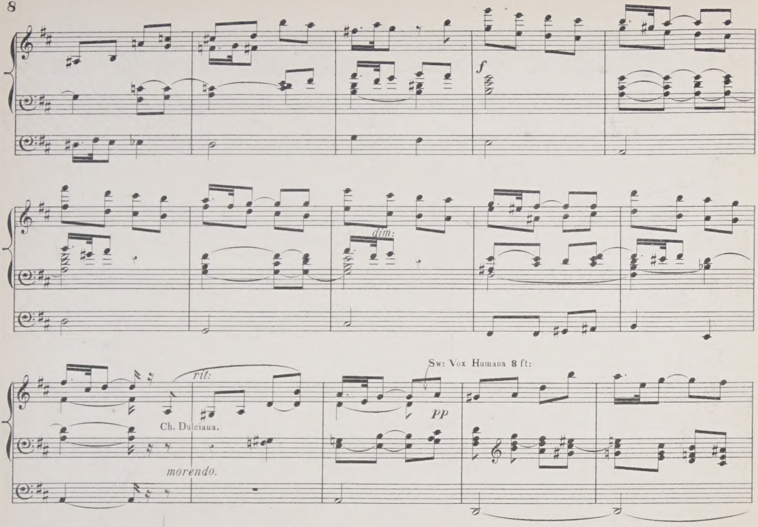

3
3
3
reduce Sw:
dim:
rit:
mf
a tempo.
poco a poco cres:
f

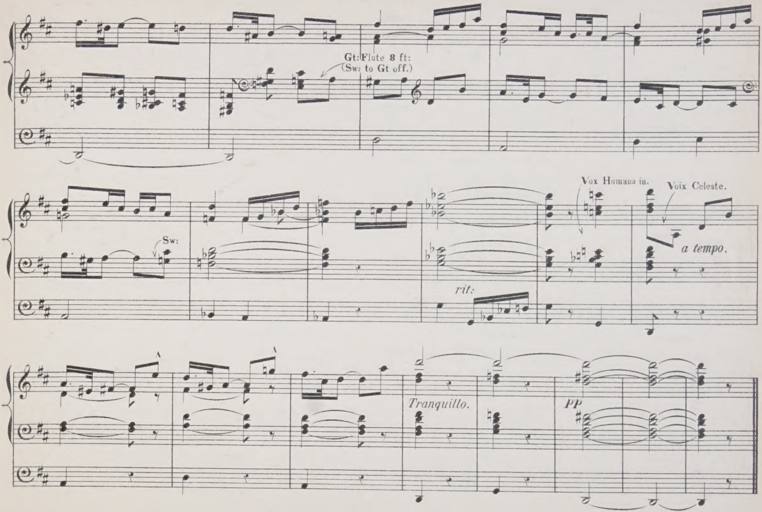

dim:
mf
rit:
p
Sw:
Ch:
Ch:
dim:
Poco più vivo. (♩=132.)
Sw: 8 ft: Reed.
p
Ch:
cres:


f
dim:
cres:
f
dim:
Sw:
Ch: Clar:
Sw:
Gt:Flute 8
Sw: to Gt:off.
Sw:
poco rit:
Gt:


cres:
f
dim:
Ch:
Gt:
Gt: Sw: coupled.
Sw:
Sw:
Gt: Diapason.
rit:


Tempo primo.
Gt:
Poco cres:


f
dim:
rit:
Ch. Dulciana.
morendo.
Sw: Vox Humana 8 ft:
pp


Gt: Flute 8 ft:
(Sw: to Gt off.)
Sw:
rit:
Vox Humana in.
Voix Celeste.
a tempo.
Tranquillo.
pp

Rêverie

for the

ORGAN

By

Edwin H. Lemare.

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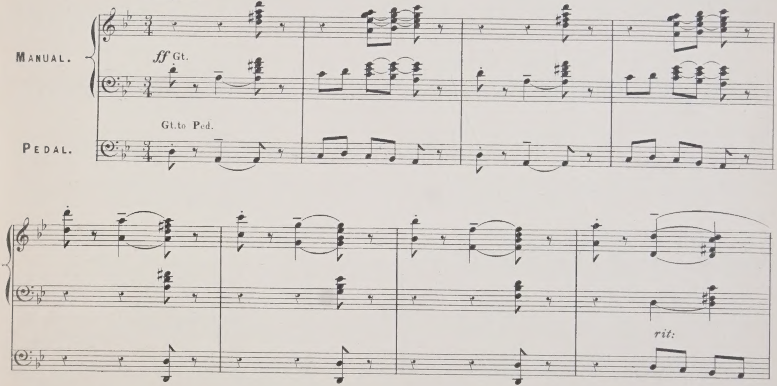
To my friend John M. Courage.

GRAND CHOEUR.

Gt._ Full. Sw._ Full coupled to Great. Ped._ Full.(Prepare Solo Tuba.)

Tempo de Menuetto.
Pomposo.

ALFRED HOLLINS.


MANUAL.
PEDAL.
ff Gt.
Gt. to Ped.
rit:

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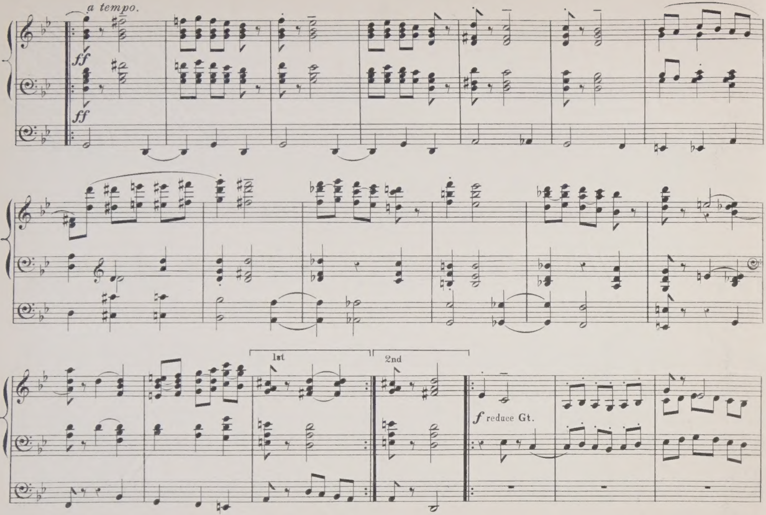
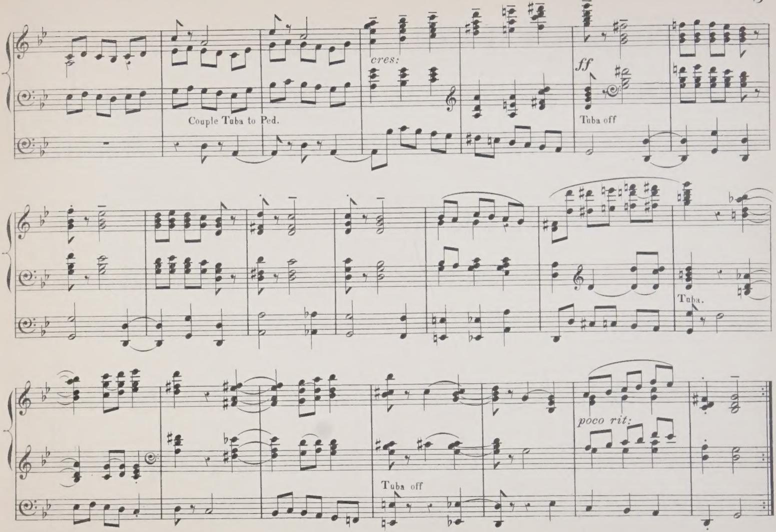
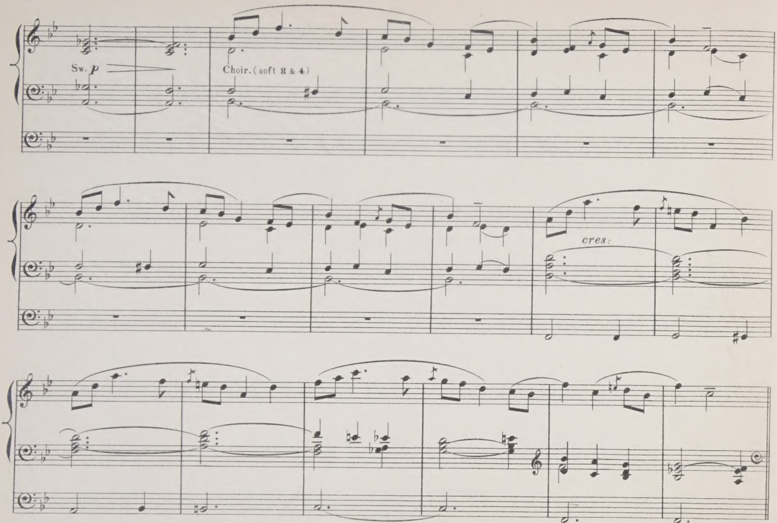
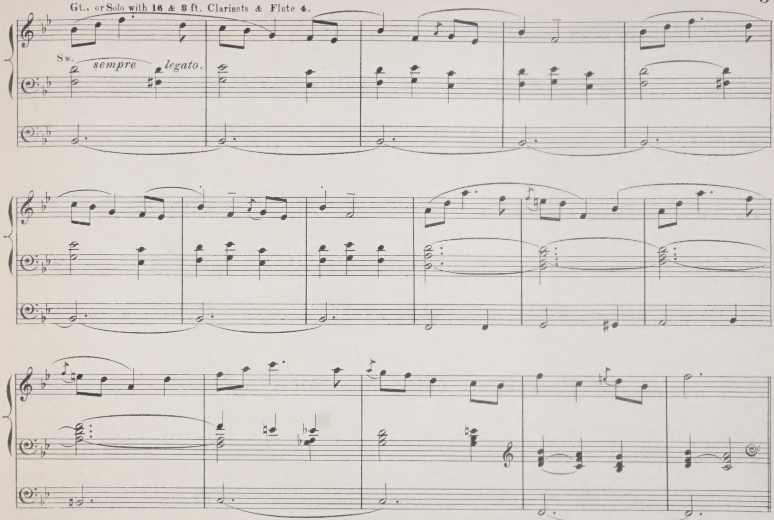
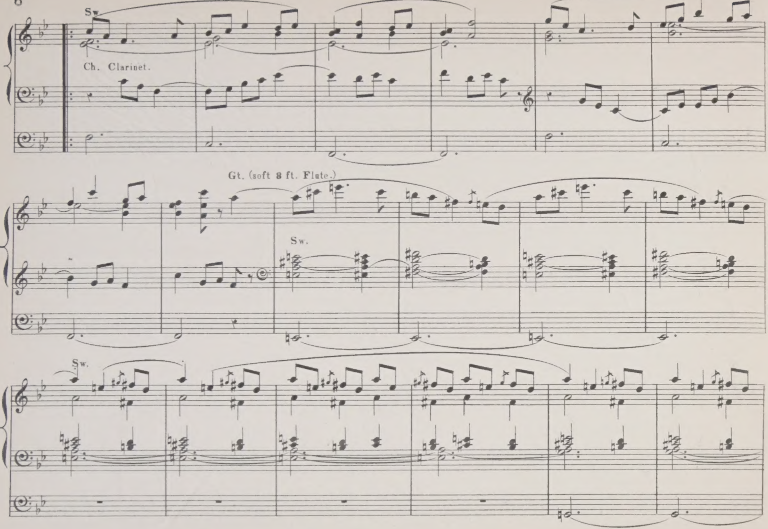
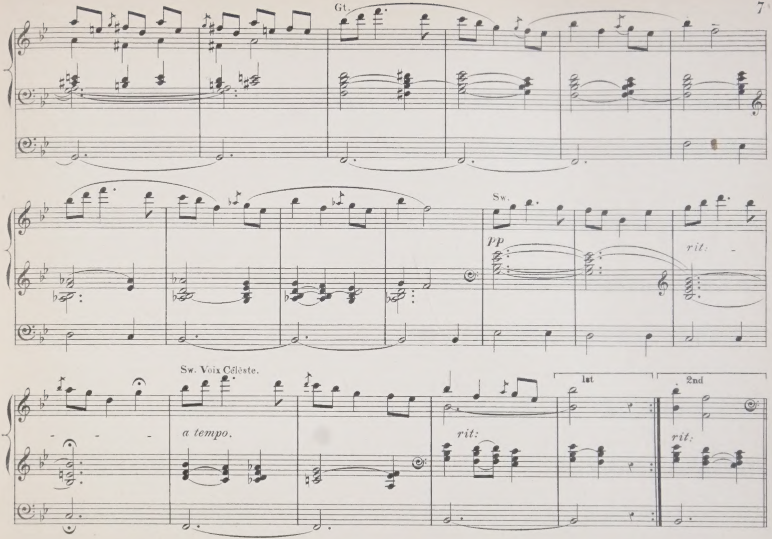

a tempo.
ff
ff
1st
2nd
f reduce Gt.

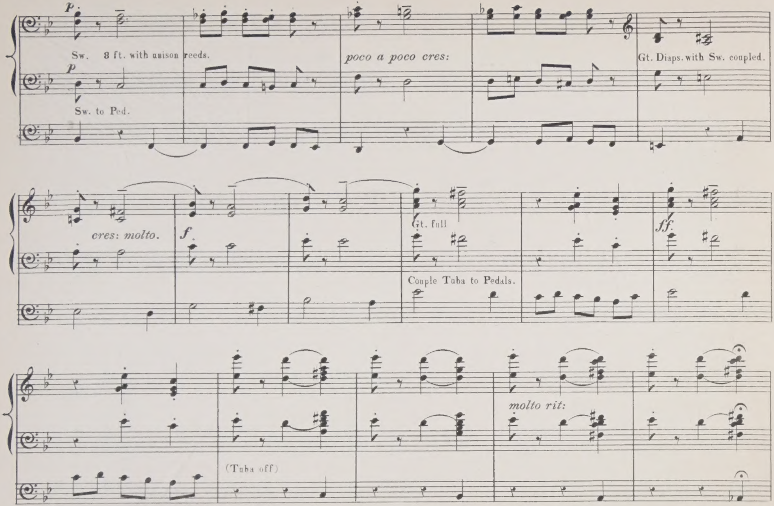

cres:
Couple Tuba to Ped.
ff
Tuba off
Tuba.
Tuba off
poco rit:

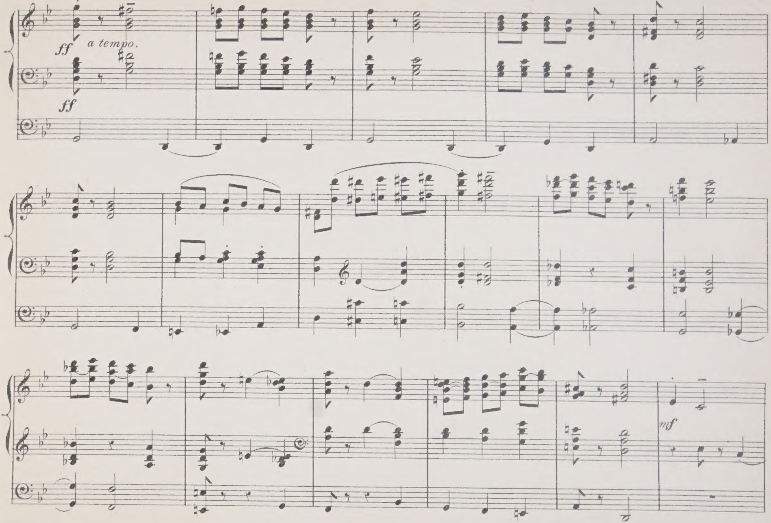

Sw. *p*
Choir. (soft 8 & 4)
cres:

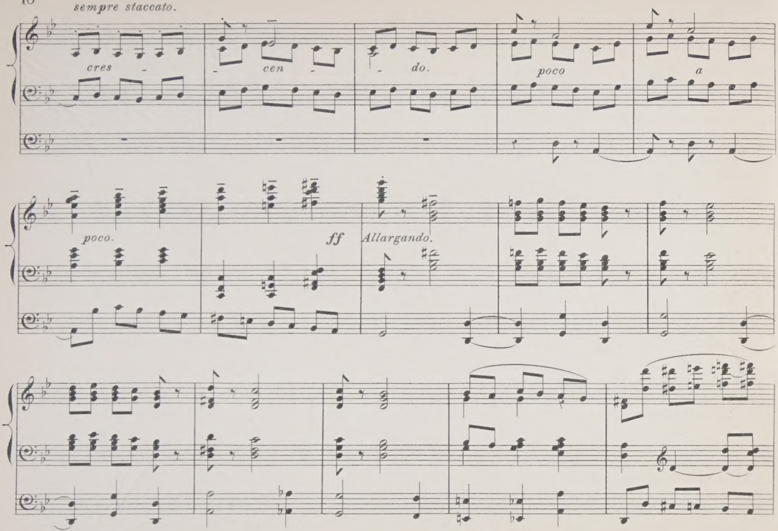

Gt., or Solo with 16 & 8 ft. Clarinets & Flute 4.
Sw.
sempre legato.

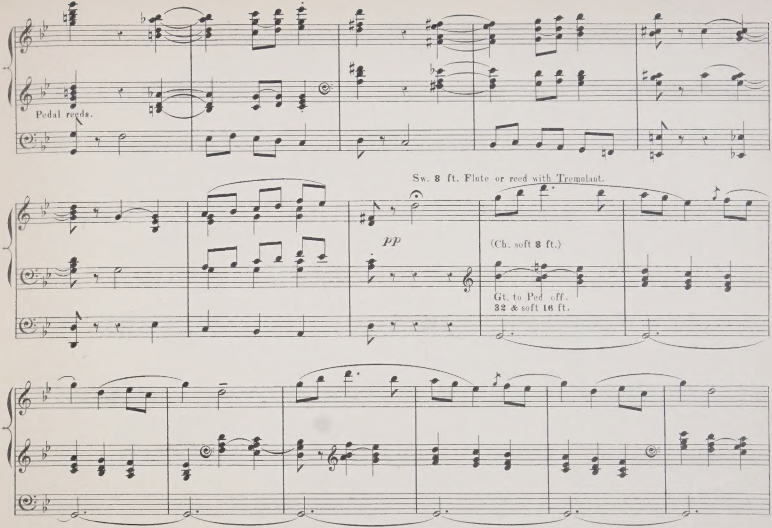

Sw.
Ch. Clarinet.
Gt. (soft 8 ft. Flute.)
Sw.
Sw.

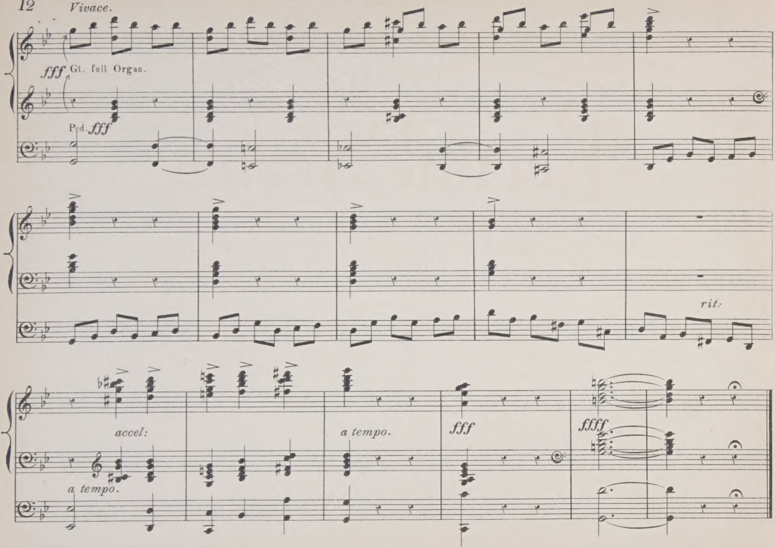

Gt.
Sw.
pp
rit:
Sw. Voix Céleste.
a tempo.
rit:
1st
2nd
rit:


p
Sw. 8 ft. with unison reeds.
p
Sw. to Ped.
poco a poco cres:
Gt. Diaps. with Sw. coupled.
cres: molto.
f
Gt. full
Couple Tuba to Pedals.
ff
(Tuba off)
molto rit:


ff
a tempo.
ff
mf


sempre staccato.
cres - - cen - - do.
poco a poco.
ff
Allargando.


Pedal reeds.
Sw. 8 ft. Flute or reed with Tremulant.
pp
(Ch. soft 8 ft.)
Gt. to Ped off.
32 & soft 16 ft.


Vivace.
fff
Gt. full Organ.
Ped. fff
rit:
accel:
a tempo.
a tempo.
fff
ffff

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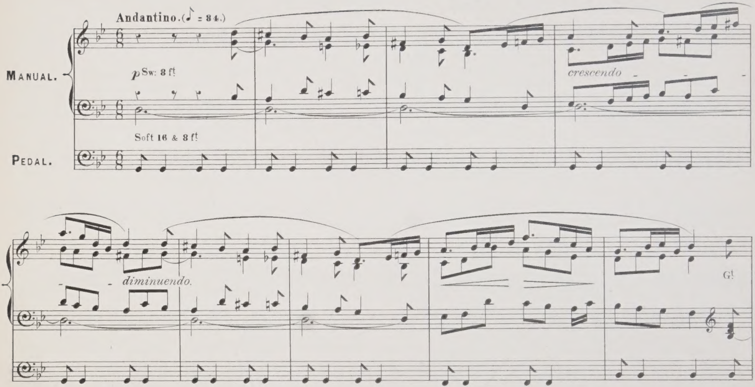
(A.) ANDANTINO.

W. WOLSTENHOLME.


Andantino. (♪ = 84.)
MANUAL.
p Sw: 8 ft
Soft 16 & 8 ft
PEDAL.
crescendo
diminuendo.
G!

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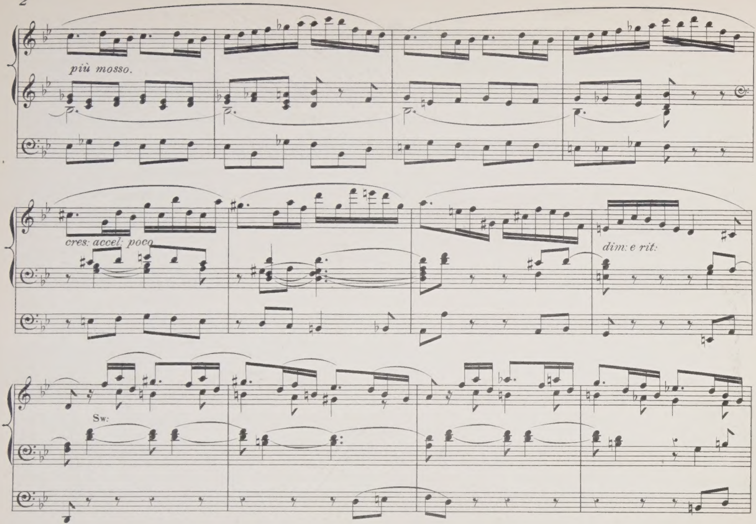
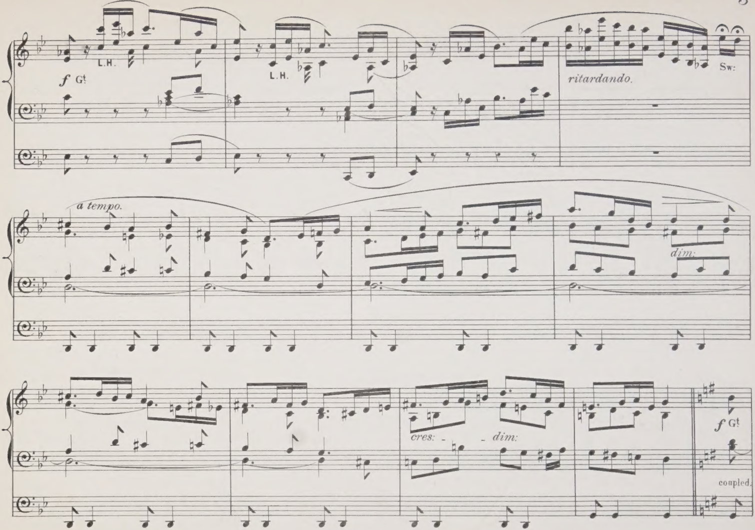
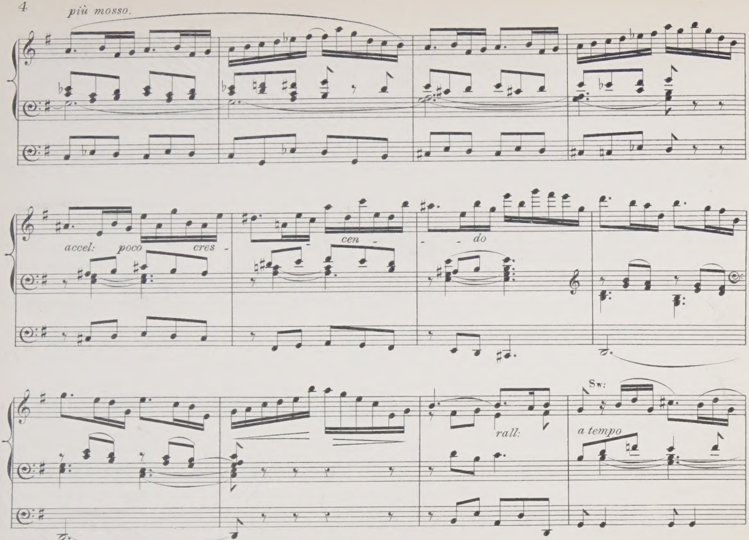
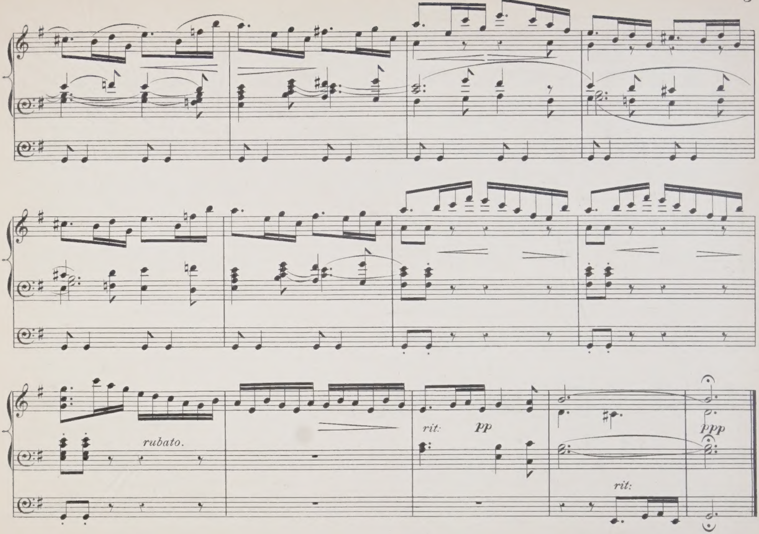

più mosso.
cres: accel: poco
dim: e rit:
Sw:


L.H.
f Gt
L.H.
ritardando.
Sw:
a tempo.
dim:
cres: _ _ dim:
f Gt
coupled.

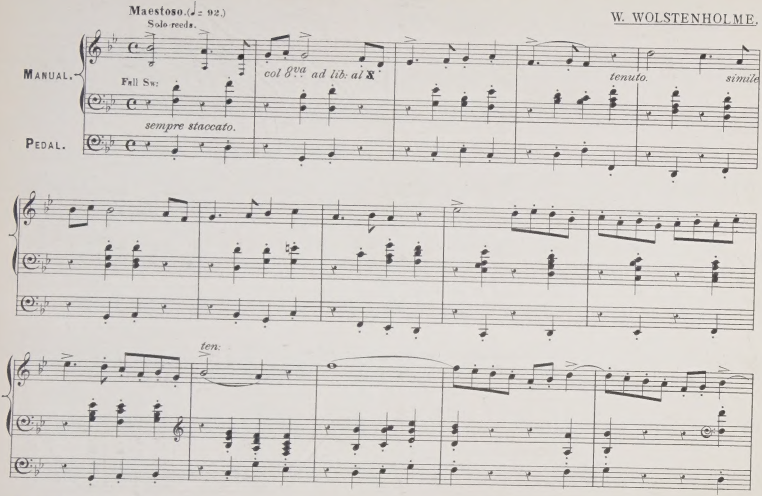

più mosso.
accel: poco cres - cen - - do
rall:
Sw:
a tempo


rubato.
rit:
pp
ppp
rit:

(B.) FINALE IN B FLAT.

Maestoso. (♩= 92.)

W. WOLSTENHOLME.


Solo reeds.
MANUAL.
Full Sw:
PEDAL.
col 8va ad lib: al 𝄋
sempre staccato.
tenuto.
simile
ten:

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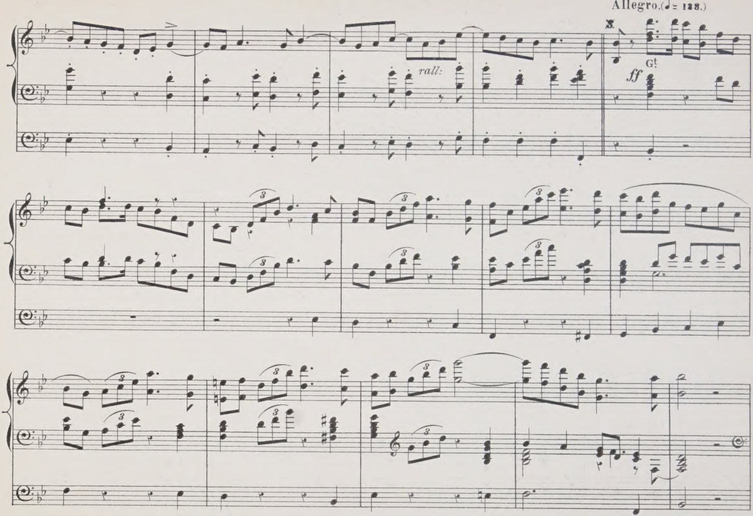
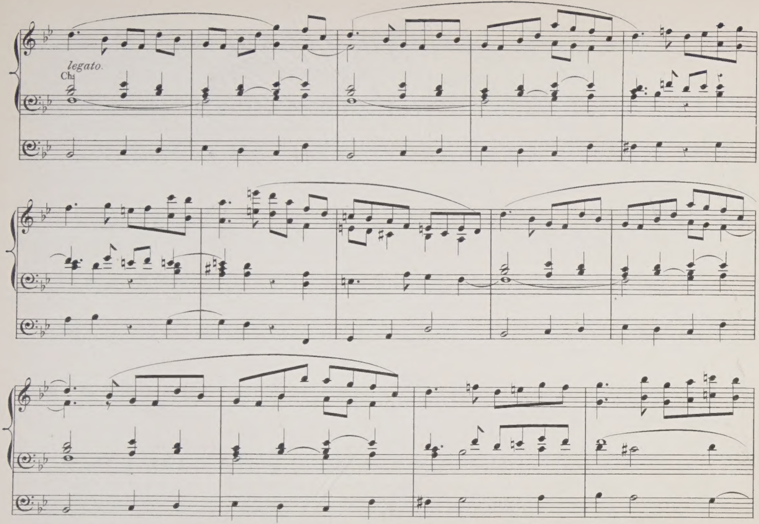
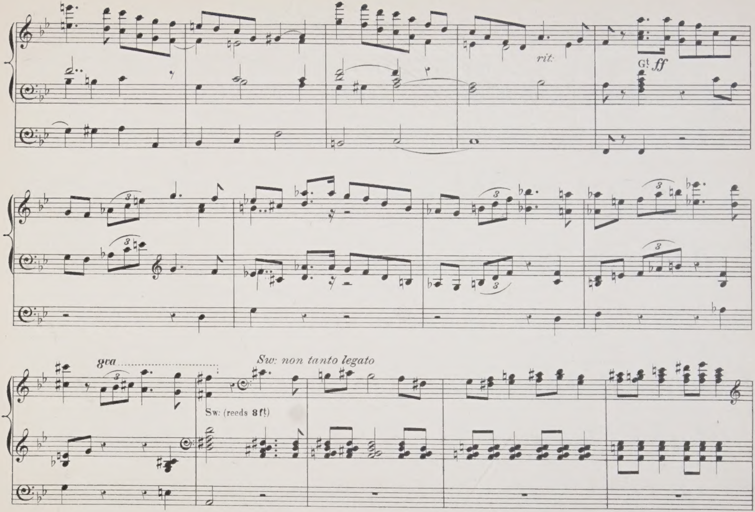
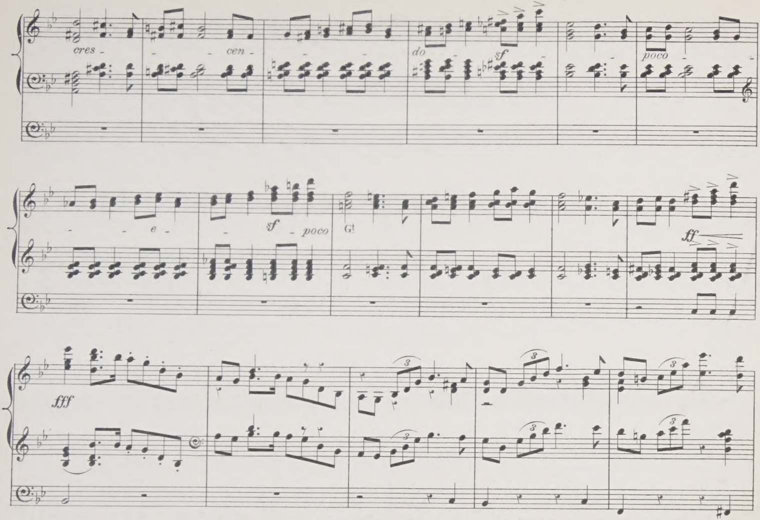
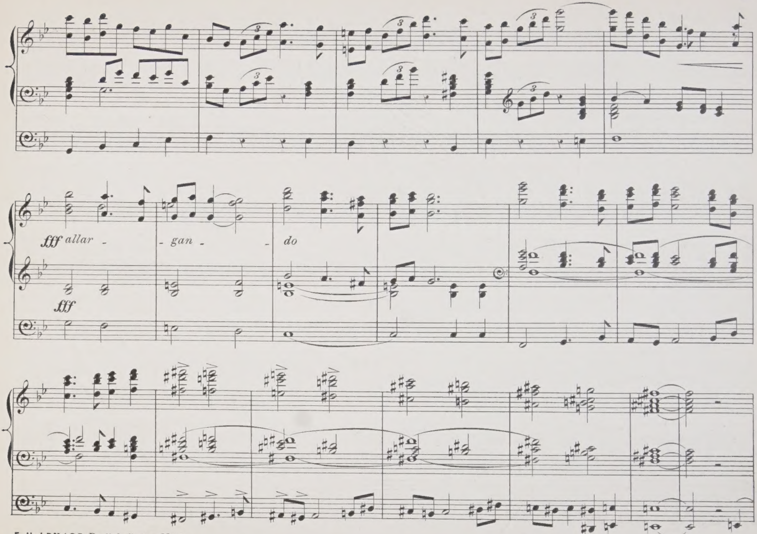
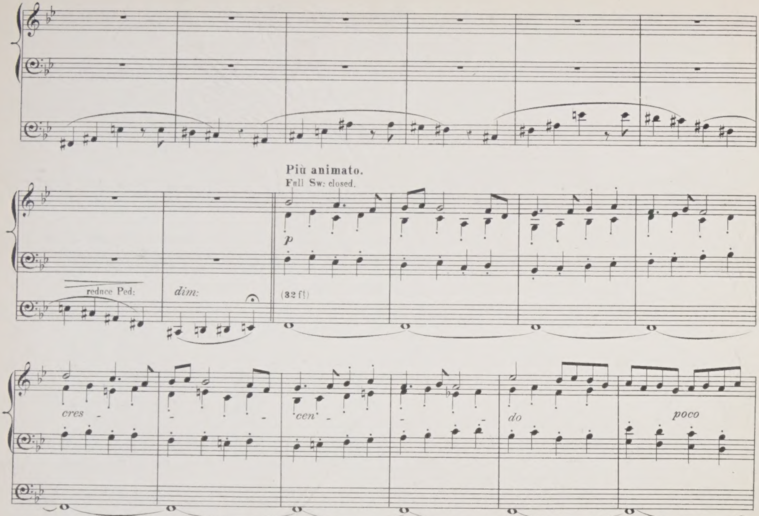

Allegro. (♩= 138.)
rall:
ff
Gt.
3

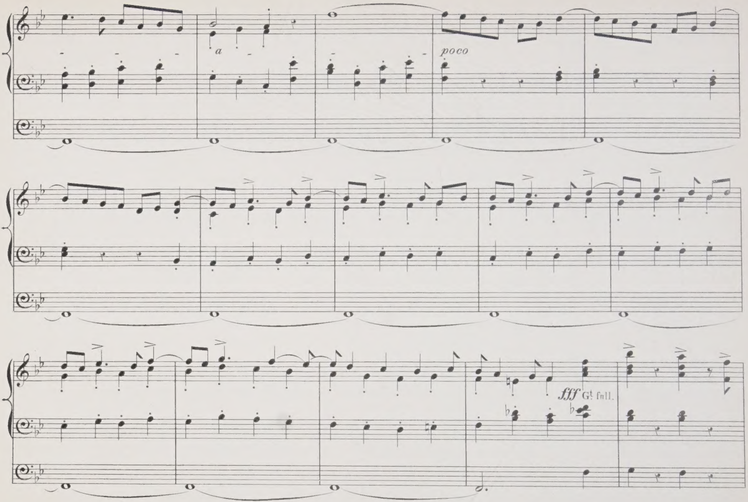

legato.
Ch.

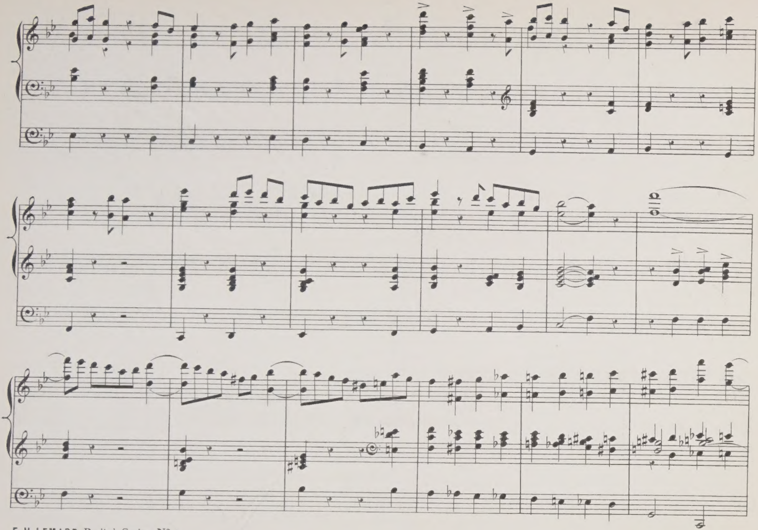

rit:
Gt. ff
3
8va
Sw: non tanto legato
Sw: (reeds 8ft)

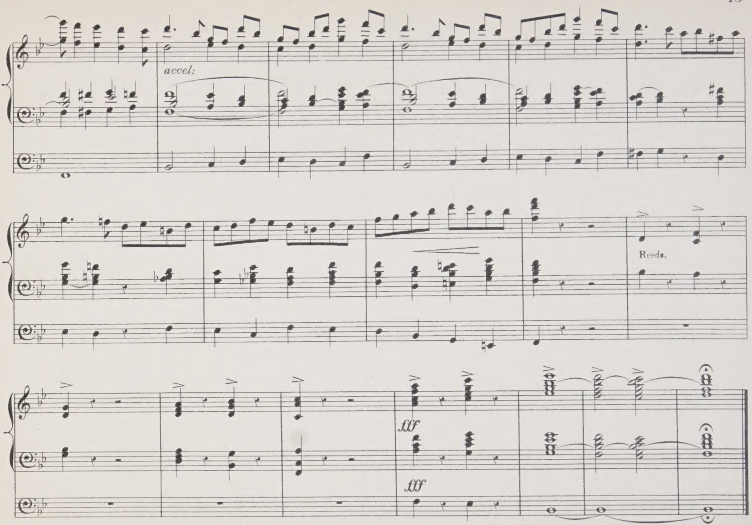

cres - - cen - - - - do - sf - - poco - -
- - e - - sf - poco
Gt
ff
fff
3
3
3
3
3
3


fff allar - - gan - - do
fff


reduce Ped:
dim:
Più animato.
Full Sw: closed.
p
(32 ft)
cres - - - cen - - do
poco


a
poco
fff Gt. full.




accel:
Reeds.
fff
fff

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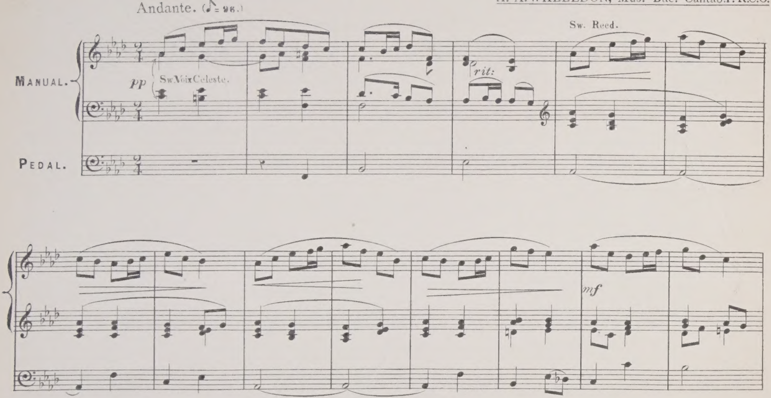
H. A. WHEELDON, Mus: Bac: Cantab: F. R.C.O.


Andante. (♪ = 96.)
MANUAL.
PEDAL.
pp
Sw. Voix Celeste.
rit:
Sw. Reed.
mf

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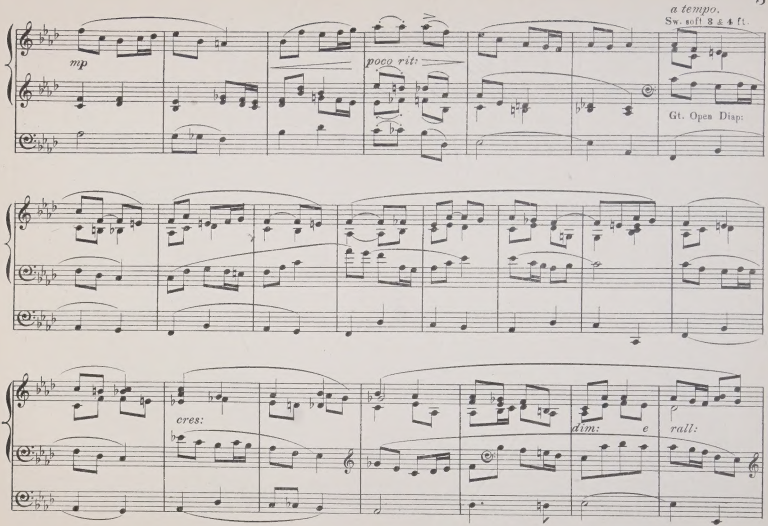
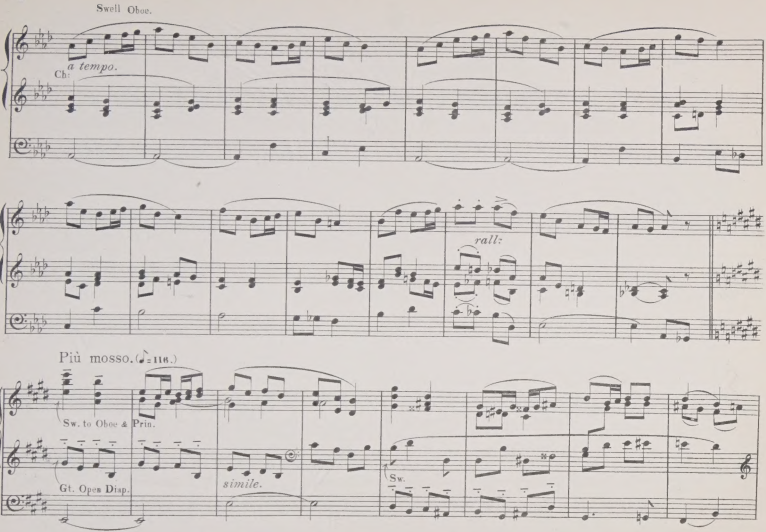
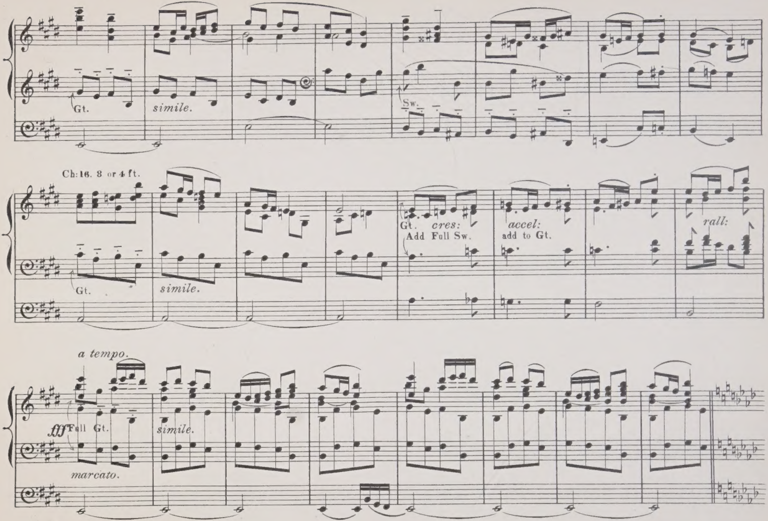
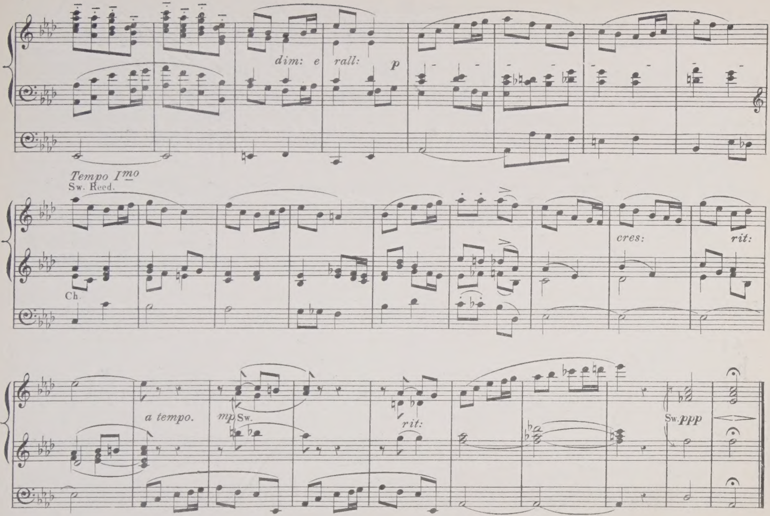

a tempo.
Sw. soft 8 & 4 ft.
mp
poco rit:
Gt. Open Diap:
cres:
dim:
e
rall:


Swell Oboe.
a tempo.
Ch:
rall:
Più mosso. (♩=116.)
Sw. to Oboe & Prin.
Gt. Open Diap.
simile.
Sw.


Gt.
simile.
Sw.
Ch: 16. 8 or 4 ft.
Gt.
simile.
Gt. cres:
Add Full Sw.
accel:
add to Gt.
rall:
a tempo.
fff Full Gt.
simile.
marcato.

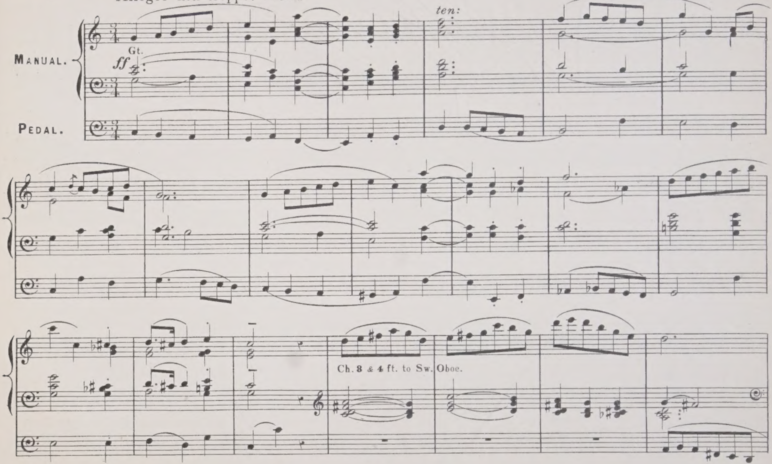

dim: e rall:
p
Tempo Imo
Sw. Reed.
Ch.
cres:
rit:
a tempo.
mp Sw.
rit:
Sw. ppp

To Dr. E. H. Turpin.

(B) GRAND CHŒUR.

H. A. WHEELDON.

Allegro non troppo. (♩=132.)


MANUAL.
Gt.
ff
ten:
PEDAL.
Ch. 8 & 4 ft. to Sw. Oboe.

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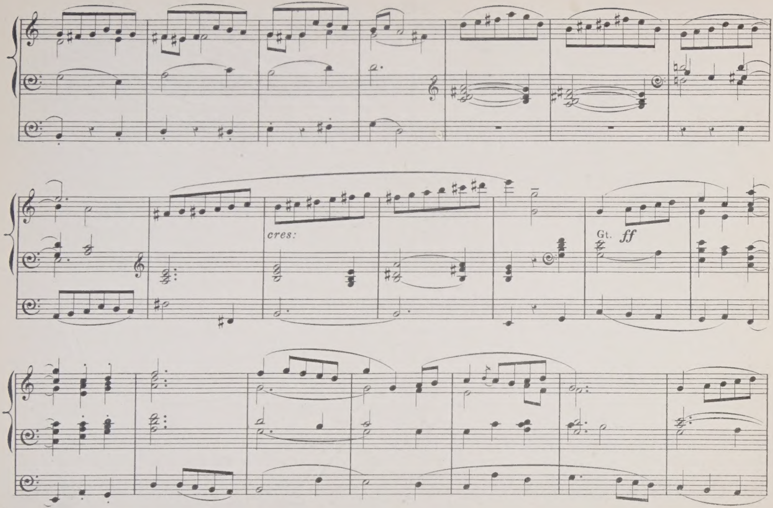
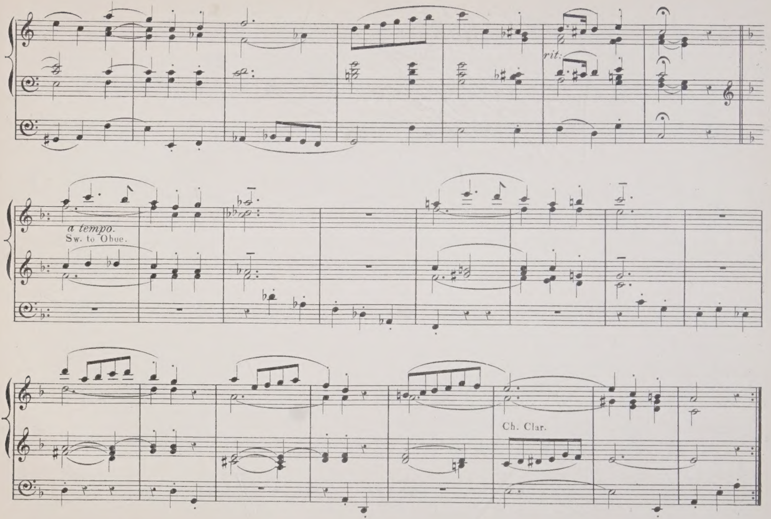
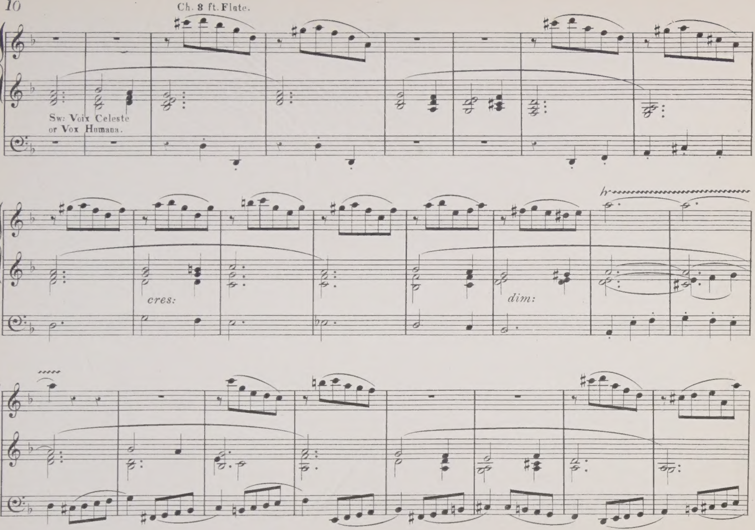
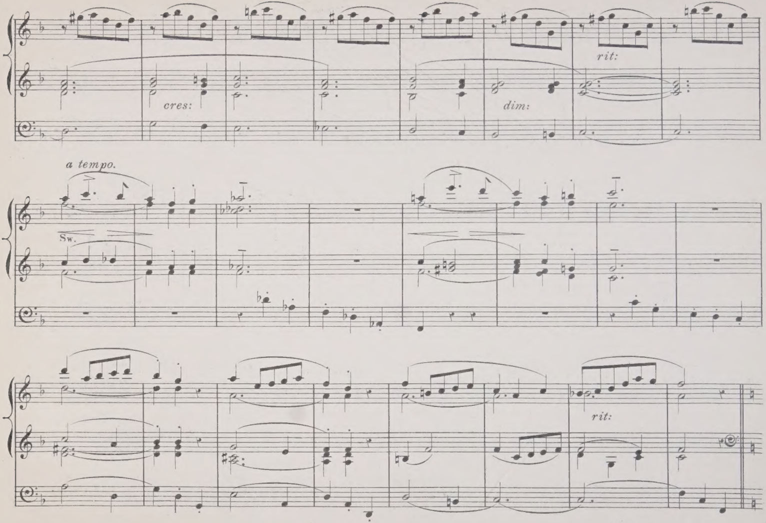
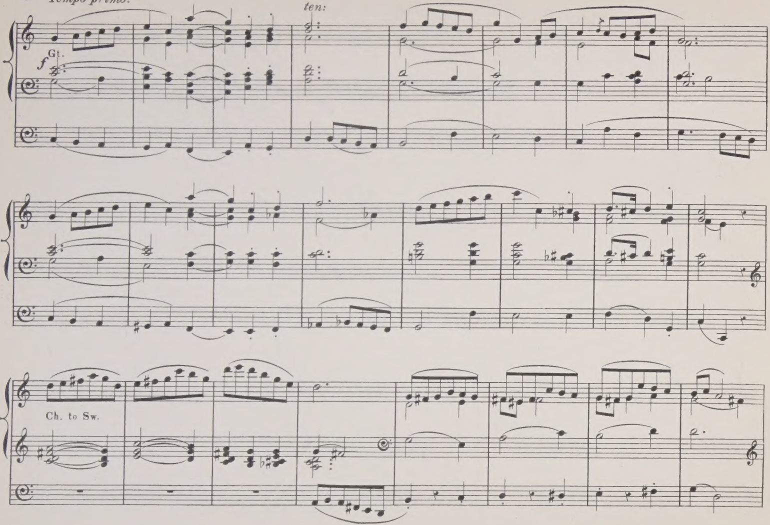

cres:
Gt.
ff

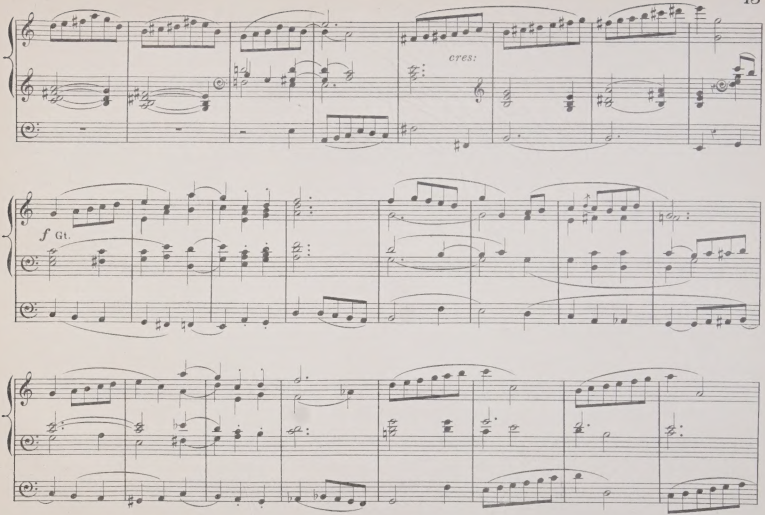

rit:
a tempo.
Sw. to Oboe.
Ch. Clar.

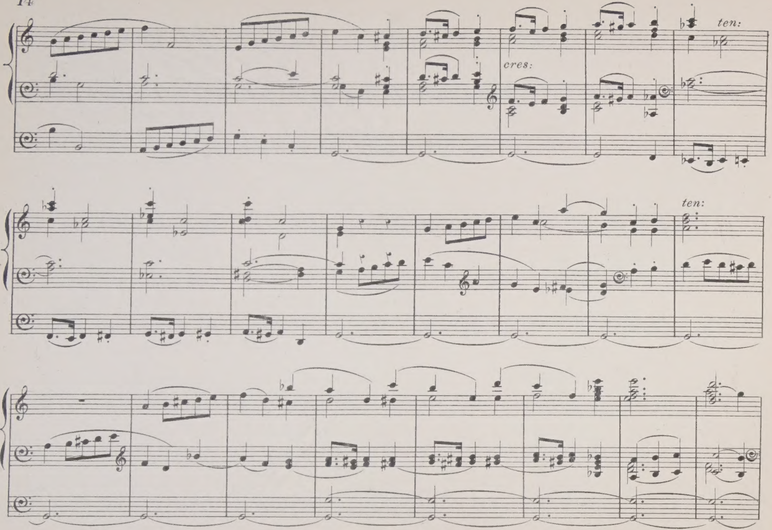

Ch. 8 ft. Flute.
Sw: Voix Celeste
or Vox Humana.
cres:
dim:
tr

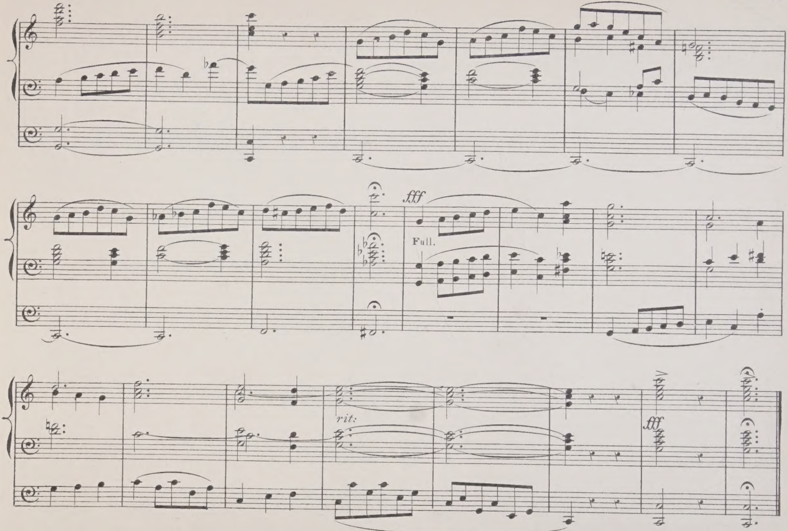

cres:
dim:
rit:
a tempo.
Sw.
rit:

Tempo primo.


ten:
f
Gt.
Ch. to Sw.


cres:
f Gt.


ten:
cres:
ten:


fff
Full.
rit:
fff

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ALLEGRETTO.

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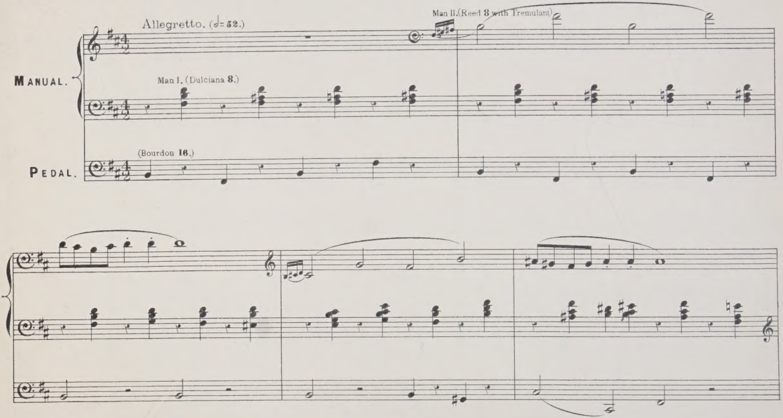
Allegretto. (𝅗𝅥 = 52.)
Man II. (Reed 8 with Tremulant)
MANUAL.
Man I. (Dulciana 8.)
(Bourdon 16.)
PEDAL.

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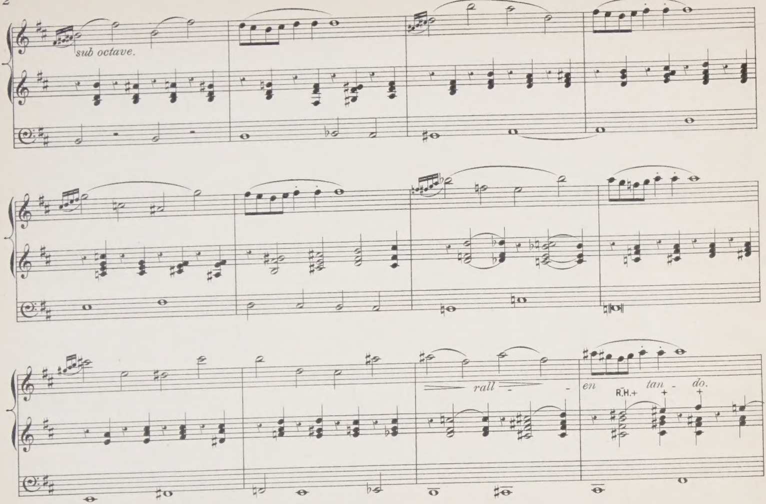
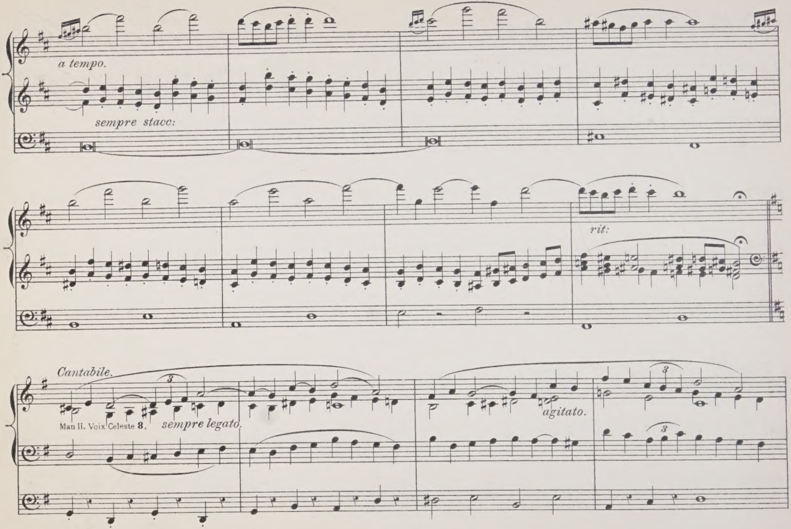
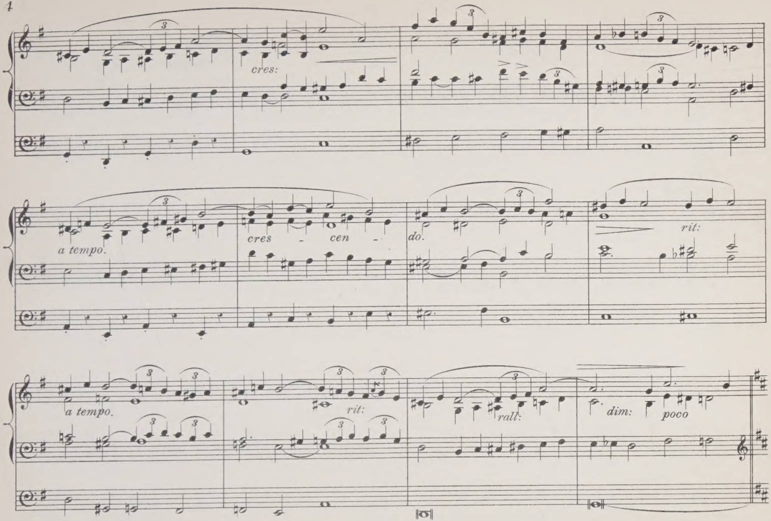
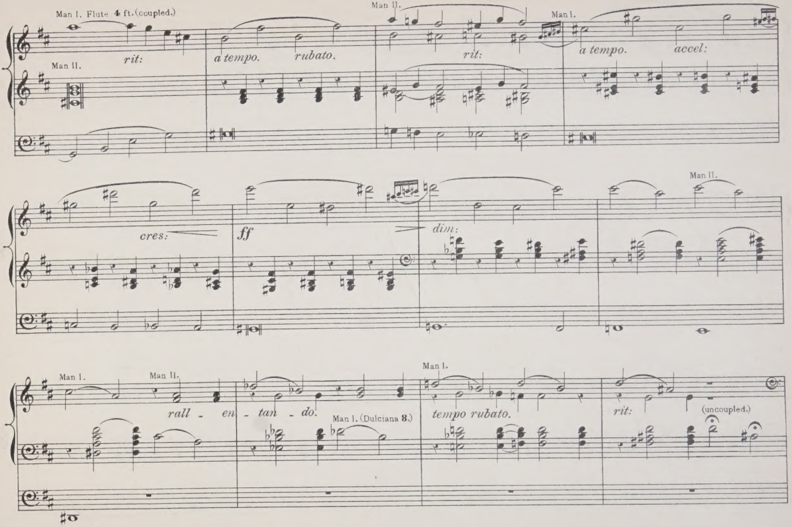
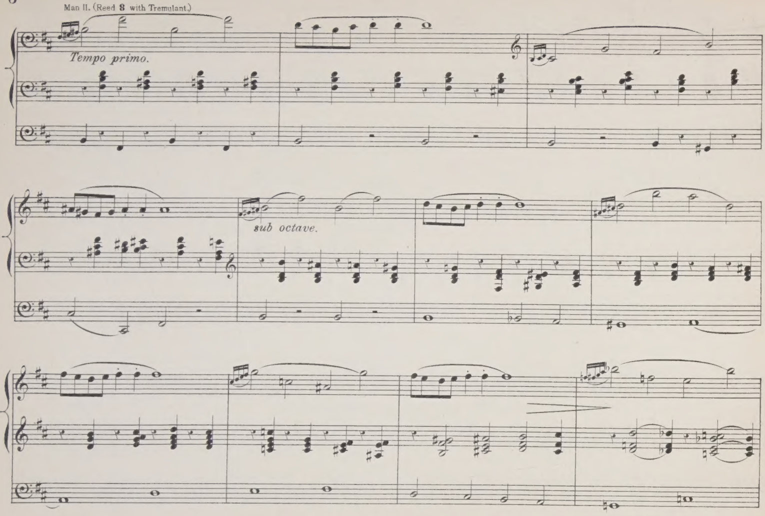
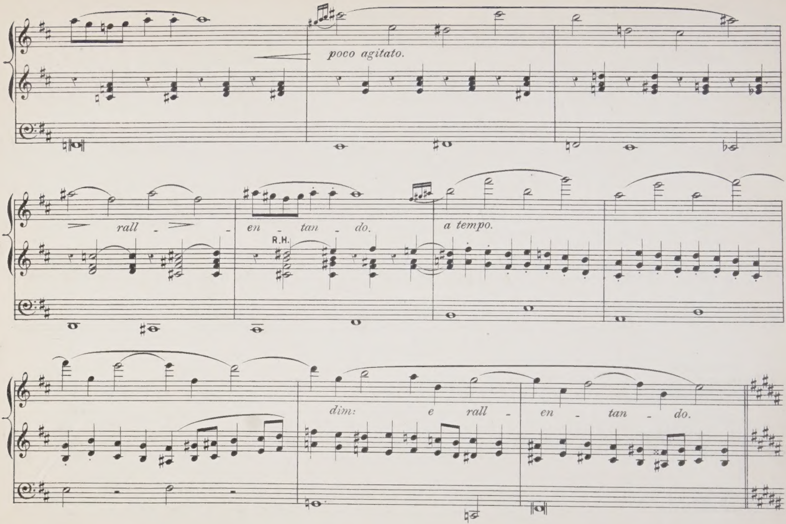

sub octave.
rall - - en tan - do.
R.H.+
+
+

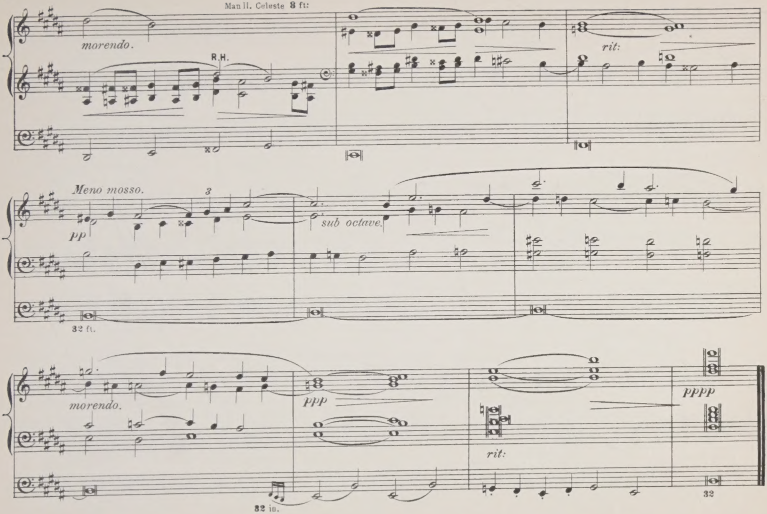

a tempo.
sempre stacc:
rit:
Cantabile.
3
Man II. Voix Celeste 8.
sempre legato.
agitato.
3


cres:
a tempo.
cres - cen - do.
rit:
a tempo.
rit:
rall:
dim: poco
3


Man I. Flute 4 ft. (coupled.)
Man II.
rit:
a tempo.
rubato.
Man II.
rit:
Man I.
a tempo.
accel:
cres:
ff
dim:
Man II.
Man I.
Man II.
rall - en - tan - do.
Man I. (Dulciana 8.)
Man I.
tempo rubato.
rit:
(uncoupled.)


Man II. (Reed 8 with Tremulant.)
Tempo primo.
sub octave.


poco agitato.
rall - en - tan - do.
R.H.
a tempo.
dim: e rall - en - tan - do.


Man II. Celeste 8 ft:
morendo.
R.H.
rit:
Meno mosso.
pp
3
sub octave.
32 ft.
morendo.
ppp
rit:
32 in.
pppp
32

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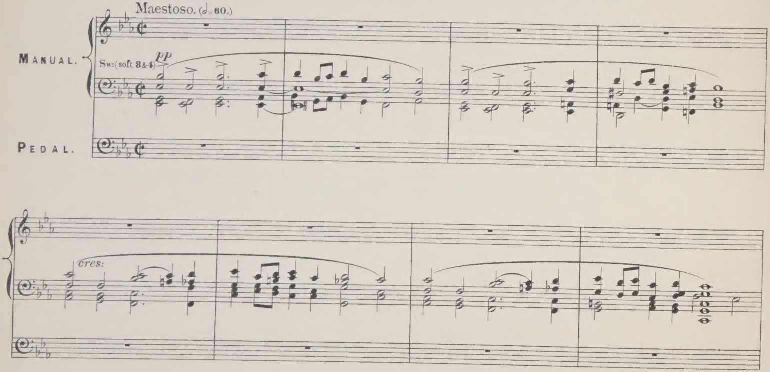
Maestoso. (𝅗𝅥=60.)
MANUAL.
Sw:(soft 8&4)
pp
PEDAL.
cres:

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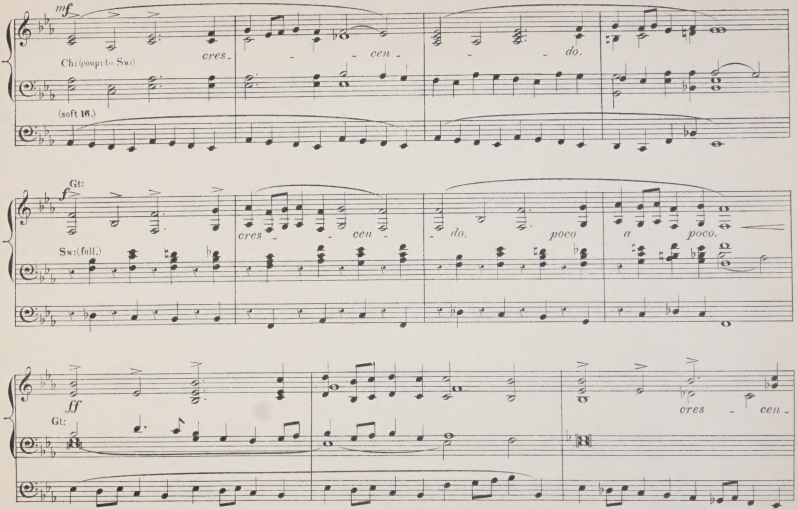
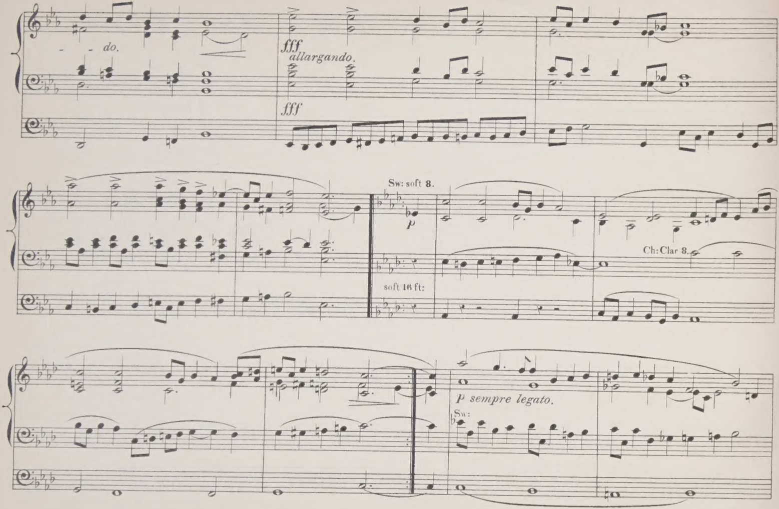
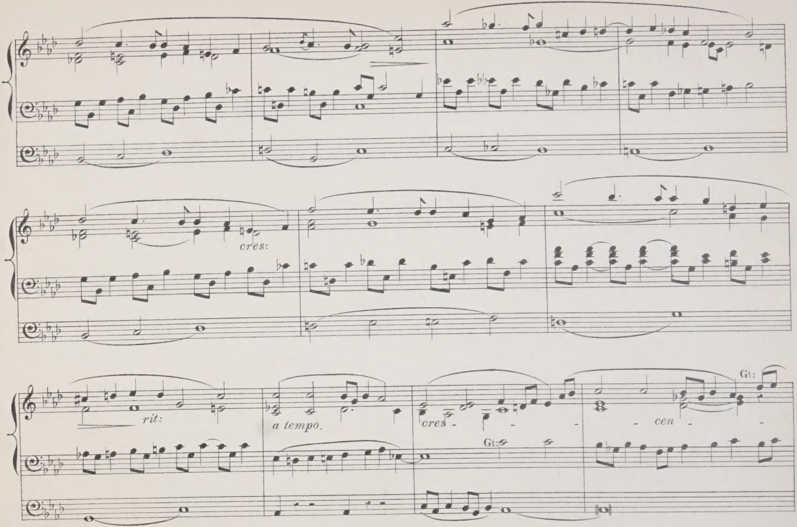
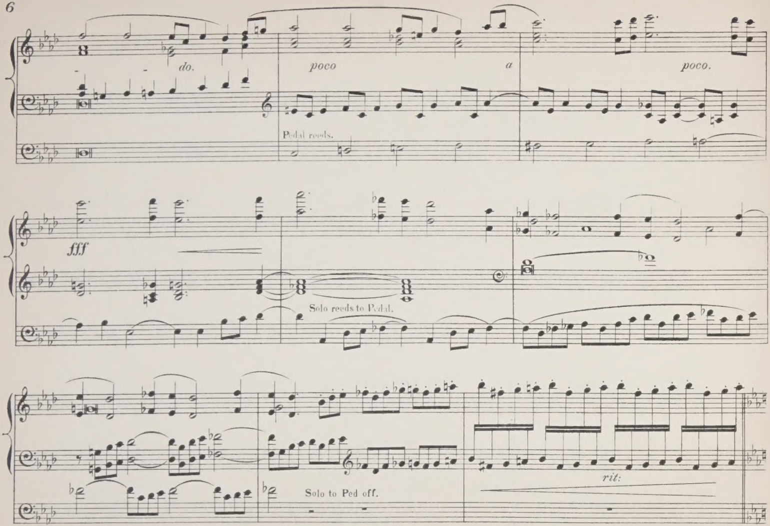
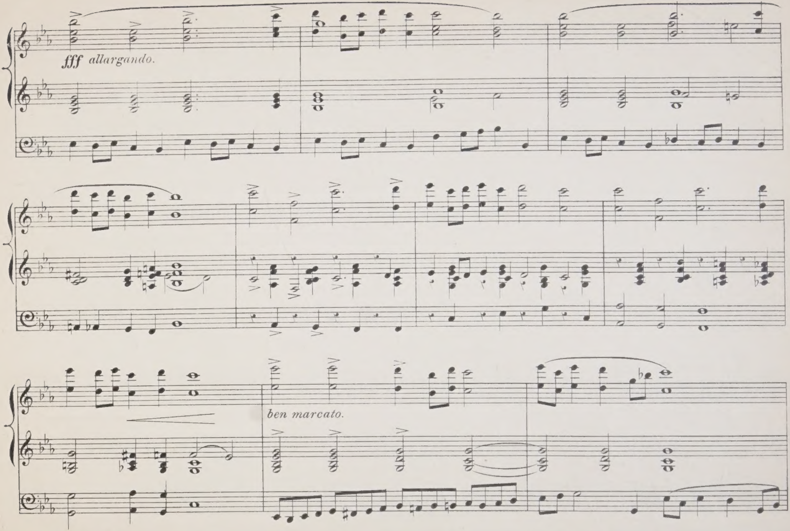
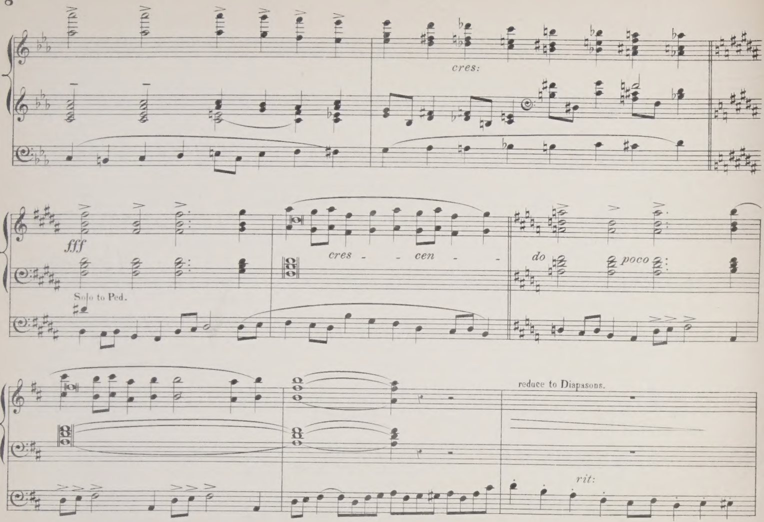

mf
Ch: (coup: to Sw:)
cres - - cen - - do.
(soft 16.)
Gt:
f
Sw: (full.)
cres - - cen - - do.
poco a poco.
ff
Gt:
cres - cen -

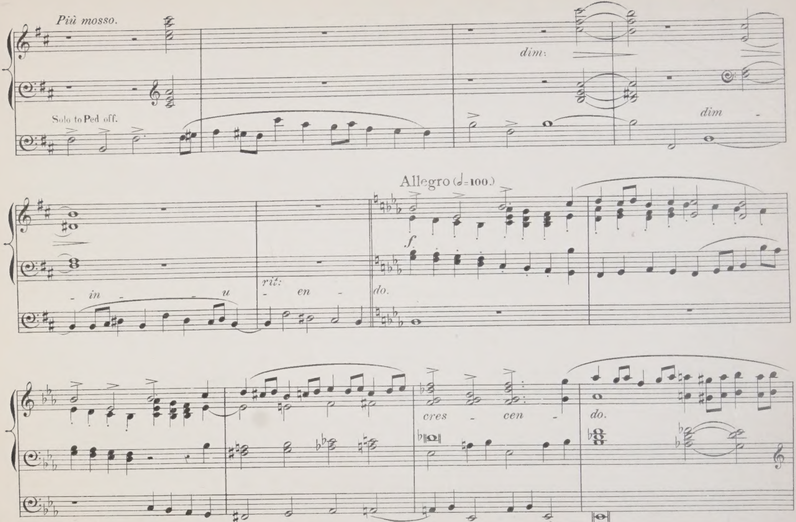

- - do.
fff
allargando.
fff
Sw: soft 8.
p
soft 16 ft:
Ch: Clar 8.
p sempre legato.
Sw:

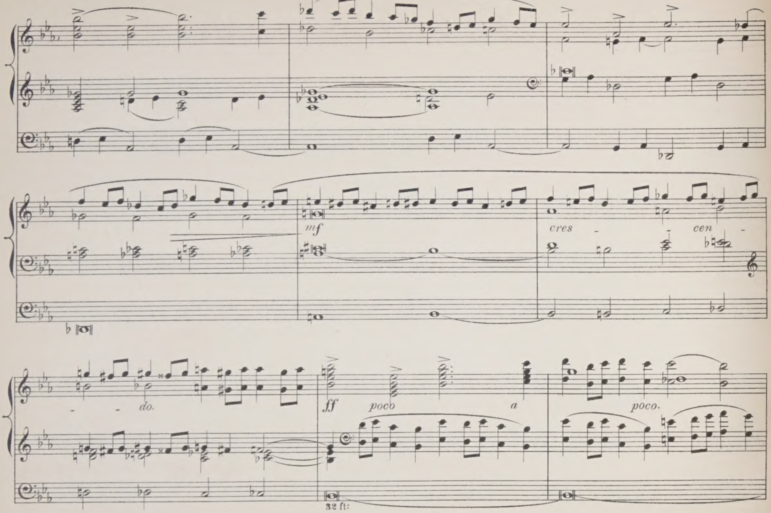

cres:
rit:
a tempo.
cres - - -
- cen - -
Gt:
Gt:

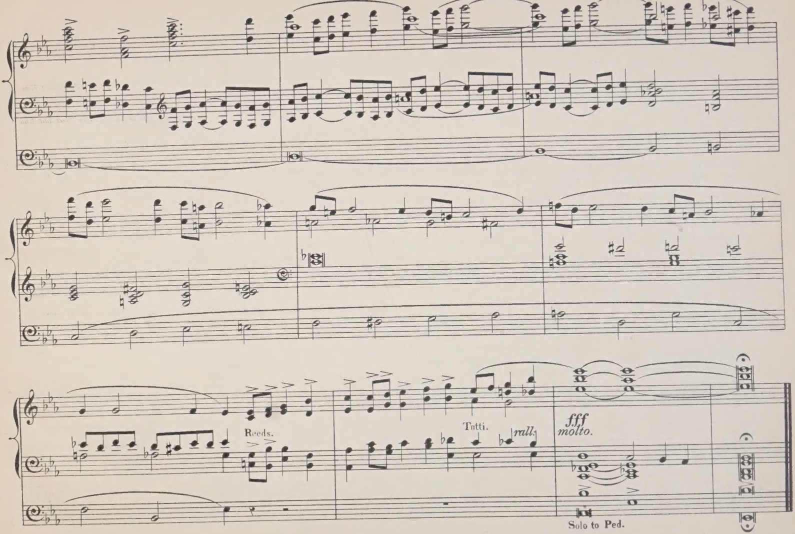

do.
poco
a
poco.
Pedal reeds.
fff
Solo reeds to Pedal.
Solo to Ped off.
rit:


fff allargando.
ben marcato.


cres:
fff
Solo to Ped.
cres - cen - do poco
reduce to Diapasons.
rit:


Più mosso.
dim:
Solo to Ped off.
dim
in
u
rit:
en
do.
Allegro (𝅗𝅥=100.)
f
cres
cen
do.


mf
cres - - cen -
- - do.
ff
poco
a
poco.
32 ft:


Reeds.
Tutti.
rall.
fff
molto.
Solo to Ped.

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